

CAAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | WINTER 2012/2013



PA A20
C2126

Winter 2012/13

1-3-13

Cleveland Museum
of Art Library

MADE OF CLEVELAND | HERDING CATS | TRANSFORMER STATION "PLUGGED IN" | MOCA AND THE DOME OF HEAVEN | FACES OF CAAW



34th Scholastic Art+Writing Exhibition

Jan 15–Feb 3

CIA is proud to be hosting this regional exhibition of work from students grade 7–12 for its 34th year.

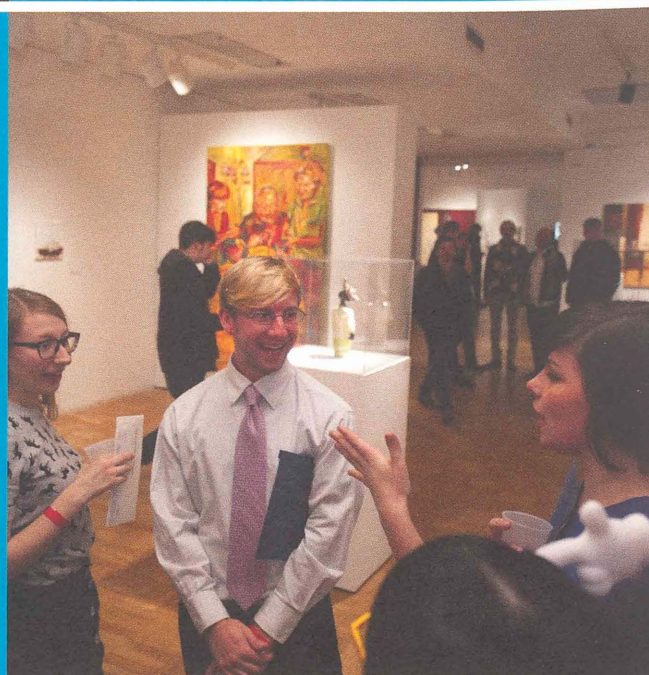
cia.edu/scholastic

67th Student Independent Exhibition

Feb 16–Mar 16

See the work of the next generation of artists + designers at the Student Independent Exhibition—a juried show featuring BFA students at the Cleveland Institute of Art.

cia.edu/sie2012



Reinberger Galleries
11141 East Boulevard

Gallery Hours
Mon–Thu 10am–5pm
Fri 10am–9pm
Sat 10am–5pm

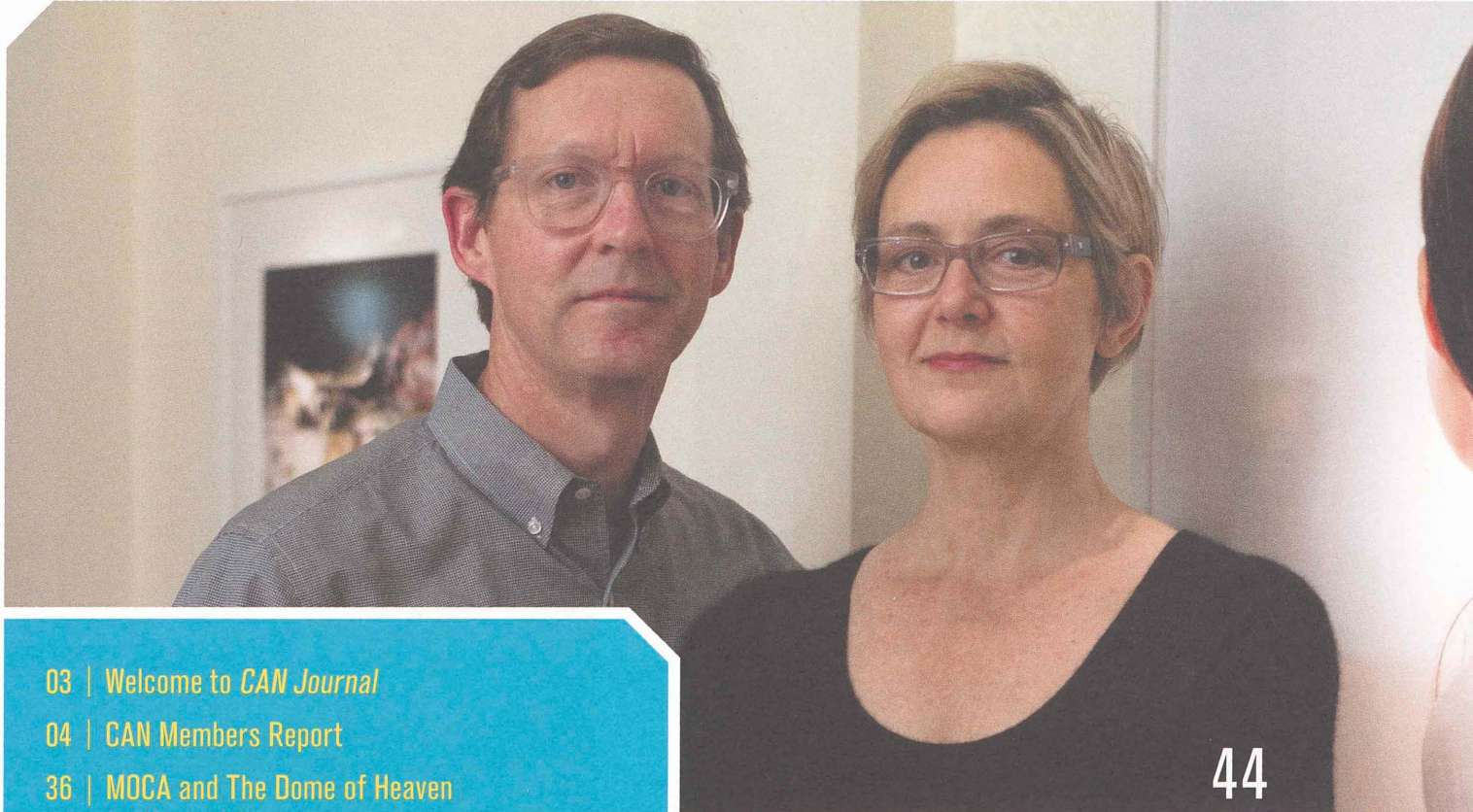
cia.edu

CIA

Cleveland Institute of Art

CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND



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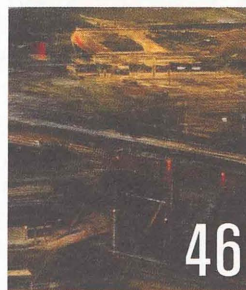
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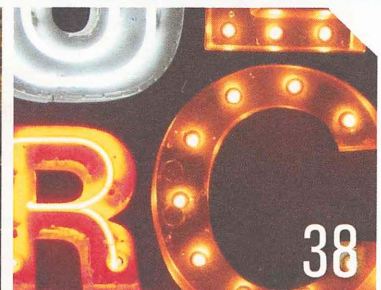
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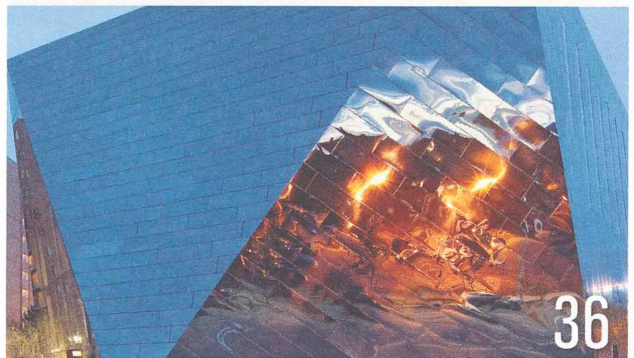
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COVER PHOTO: An iconic steel hook still hangs at Transformer Station, left over from the building's years as a bronze casting facility.



SAVE THE DATE.

Downtown Cleveland Alliance™

THANK YOU

Anyone reading this owes a debt of thanks to all the CAN members, whose storytelling, financial support, and networking efforts make it possible for Northeast Ohio to have a dedicated arts magazine. Without them *CAN Journal* would not exist, and Cleveland wouldn't have this important forum for its art scene.

Thanks also to the writers and photographers whose work fills these pages and makes it so much finer a publication than our shoestring budget gives us the right to expect. Thanks in particular to Douglas Max Utter for having the grace and depth of knowledge to navigate every level of the Cleveland art scene; to Erin O'Brien not only for skill in capturing people and what they do, but also for rising to the crunch-time task of honoring the late Randall Tiedman; To Herbert Ascherman, Jr. for lending his magnificent old-school camera skills to the task of documenting the Cleveland art scene's many faces; and finally to the acclaimed author, art historian, and Case Western Reserve University professor of American Art, Henry Adams, for bringing his authoritative voice to our pages.

Of course we thank the Ohio Arts Council for giving us a jump start one year ago, and more recently a boost to keep us in forward motion. And similarly we thank the George Gund Foundation, which recognized our progress and has supported our efforts to improve CAN's distribution and web presence.

Finally, we thank all of you who are reading this. By doing so you show that you are not simply a resident of Northeast Ohio, but an active member of the community, engaged by our visual arts scene.

Founder
Liz Maugans

Editor
Michael Gill

Designer
JoAnn Dickey

Senior Account Executive
Carlos E. Ramos

CAN Journal is a quarterly publication of the Collective Arts Network. The Collective Arts Network is a membership organization of artists, galleries, and art organizations working together, launched by Zygot Press Inc., 1410 East 30th Street, Cleveland, Ohio 44114.

CONTACT

Membership & editorial: michael@canjournal.org
Advertising: carlos@canjournal.org

STEP TOGETHER, STEP

Experience backs up the conventional wisdom that making art is a solitary activity. We know it when we find ourselves at the studio after midnight, getting work done because that's when no one is there to distract.

But beyond our work in the studio, Cleveland artists seem to be in an era of unprecedented cooperation. Not that we haven't always fed on each other's energy and ideas. A century ago, members of the old Kokoon Club must have found great motivation in having an audience of peers to carouse with and create for. But what we're seeing now in Northeast Ohio is a different kind of thing.

A person doesn't have to be all that old (I tell myself, still) to remember when networking opportunities for artists and arts administrators were quite a bit less frequent. Back in the 'nineties we'd see each other at galleries, and maybe at Severance Hall, but as far as occasions for professional interaction, Ohio Arts Council meetings were about it.

But the last few years in all the arts, we've seen people and companies making plans and working together on a grand scale—and not just as guest curators, or by sharing a stage. Consider the sustained cooperative work that just a few years ago created Cuyahoga Arts and Culture, the countywide arts grant making agency funded by the cigarette tax.

Think about the how Gordon Square grew—how it took a team of organizations to capitalize on the head of steam James Levin and Cleveland Public Theater had built—and how businesses responded by opening shops and investing in the neighborhood.

Think about what it means for the individual galleries of 78th Street Studios to work together and create their third Friday openings, or how the individual artists of the ArtCraft Building, Terra Vista Studios, and the Lake Erie Screw Factory have organized to draw crowds and sell art. Those collaborations build value not only for the artists and their landlords, but also for the neighborhoods that surround them.

It takes work to build those collaborations. Someone has to step up. And that's clearly what galleries have done to create CAN Journal. I know this at 11:30 at

CLEVELAND STEPS UP

night, when an e-mail comes in from one more CAN member, burning the almost-midnight oil to tell the story of an upcoming show: That person has risen to a challenge—working to be a part of a larger effort.

There's no question that the art community has stepped up in Cleveland. If you've been to the neighborhoods and studios mentioned above—and indeed, if you're reading *CAN Journal*—you know the result is much greater than the sum of its parts. And you can be a part of it, too: all it takes is to go out and see what you read about here. Enjoy the shows.

Michael Gill
Editor

Three New Shows at BAYarts by BAYarts Staff

January 11–31

Luke J. Tornatzky

Luke Tornatzky directly expresses his silent stories of love, longing and solitude like this: "There is no end to this exploration of color, light, shape and texture. I create a space, which the viewer may want to enter, and once there, forget the painting and become lost in the feelings which the art has evoked." Opening reception January 11th 7–9 p.m.

February 8–March 2

Coastal Journey: Emerging Artists Doris Minnich and Sue Peplin

A mom, a daughter and their inspirations taken from the sea. Doris through her paintings, Sue through meticulously detailed ceramics.

Opening reception February 8th 7–9 p.m.

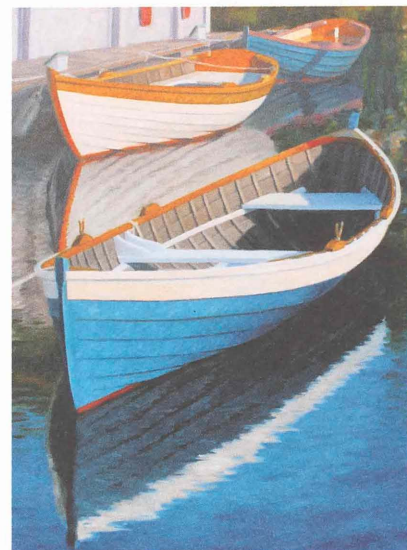
March 8–April 6

Cats, Mice and Movable Type: Handmade Children's Books by Michael Gill

Michael combines his skills with wood-block, letterpress printing and writing to create original children's books. These "books from scratch" use old school, heavy printing machines and old fashioned

childhood imagination.

Opening reception March 8th 7–9 p.m. 



Oil paintings by Luke Tornatzky, January 11–31.

COURTESY OF THE ARTIST

BAY Arts

28795 Lake Road
Bay Village, Ohio 44140
440.871.6543
bayarts.net

BAYARTS HOLIDAY CONSIGNMENT SHOP

OPENING NOVEMBER 23
OPEN 7 DAYS THROUGH DECEMBER



Chicks with Balls

live this painting adventure
by Judy Takács

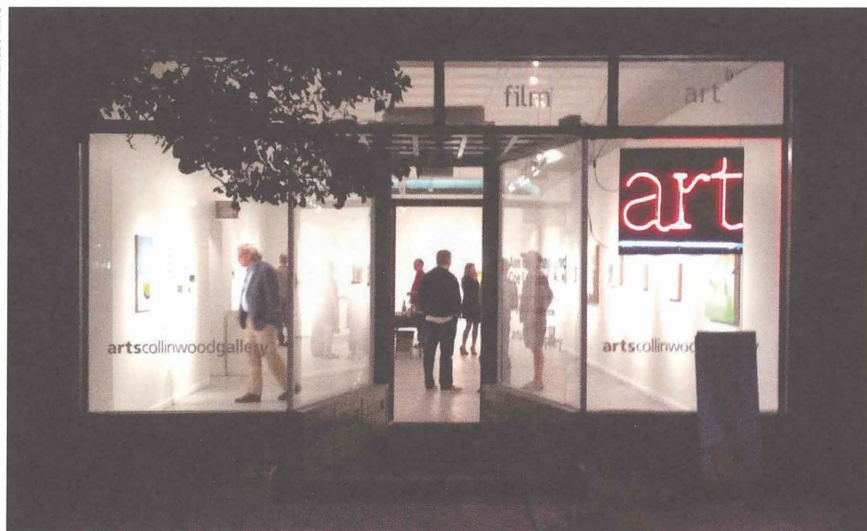
coming to BAYarts August 2013

chickswithballsjudytakacs.blogspot.com
judytakacspaintspeople.com

Evolution, Renaissance, Transformation, Metamorphosis: Arts Collinwood Becomes Waterloo Arts

by Amy Callahan

COURTESY OF ARTS COLLINWOOD / WATERLOO ARTS



Opening night on Waterloo.

THESE WORDS all have different nuances of meaning, but a common thread or generalization is that they describe a change in the state of a thing or idea that is no longer apt or useful into a more current, appropriate one. This theme is definitely playing out during the first part of 2013 at Waterloo Arts.

No, that is not a typo. After a suggestion from a volunteer and meditation by the trustees, Arts Collinwood has decided to change its name to Waterloo Arts. Just as we must all come to understand ourselves and our place in the world, so an organization must respond to an ever changing environment, looking inward at its values and

mission to define its place in that environment. As Arts Collinwood thought of its past and its future, it was clear that much of our efforts have been in 'place-making' on Waterloo Rd. The founders have worked hard to contribute to the identity of the Waterloo Arts District, and our signature event—the Waterloo Arts Fest—has been a significant force in propelling that idea forward. As a physical gateway and welcoming beacon to the Waterloo Arts and Entertainment District, 'Waterloo Arts' more appropriately describes this role.

The Café is also going through a rebirth, as a new owner gets ready to breath life back into the space and open doors to the public

in early 2013. We are excited for the new partnership and to have the lights turned back on at the corner of 156th and Waterloo Rd. The Café served as a gathering place for residents and artists, as well as providing arts programming and extended access to our gallery, so we are as anxious as everyone to get it back into full swing.

As a partner in the Collinwood Rising grant awarded to Northeast Shores Development Corporation, our Gallery will follow the theme of transformation, starting the year with exhibits that explore the idea of vacancy in our city and the creative conversions that can make those spaces useful again. We partner with Saving Cities to present a film and discussion series on post-industrial cities in conjunction with these exhibits.

Finally, we're happy to announce the second season of the M4M free chamber music series. Concerts are at 4 p.m. in the gallery on the second Sunday of each month, February through May. In an intimate, informal setting, the musicians perform and offer background information on the works. Enjoy a glass of wine or refreshments from the Café while you end your weekend with these relaxing concerts.

Please check the website and Facebook for more details and other events or contact Amy Callahan at 216-692-9500. ■

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
216.692.9500
artscollinwood.org

WORKS OF LIZ MAUGANS AND DALE GOODE

OPENING JANUARY 4

WORKS OF DANA DEPEW (CLEVELAND), RON COPELAND (PITTSBURGH), JOE CARL CLOSE (CANTON), GREG RUFFING (CHICAGO) AND DAVE DESIMONE (CLEVELAND)

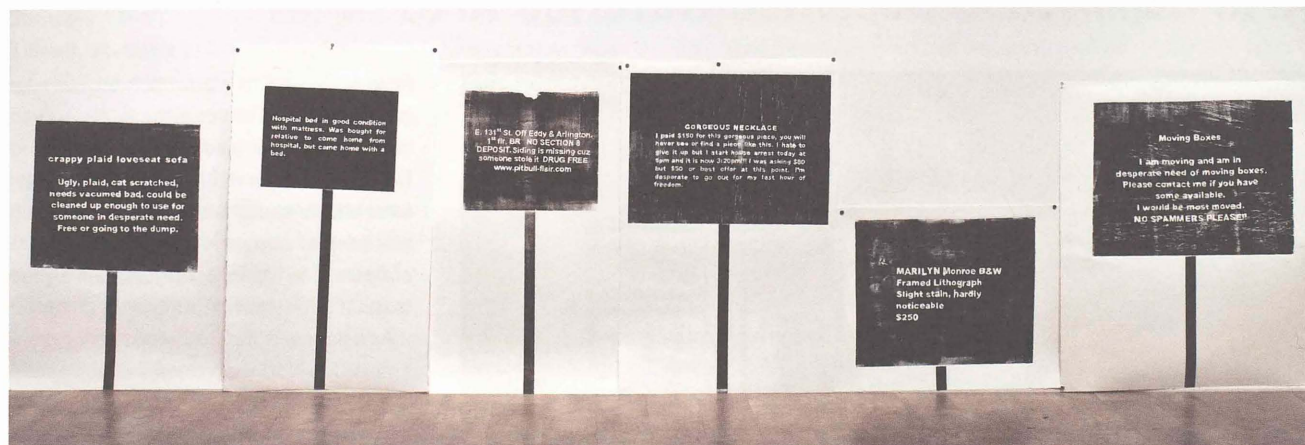
OPENING FEBRUARY 1

NATIONAL ARTS PROGRAM EXHIBIT

OPENING TBA

Liz Maugans and Audra Skuodas at 1point618

by DJ Hellerman



Desperate Signs: woodcut prints by Liz Maugans.

Liz Maugans

Desperate Signs

Opening Reception:

7–10 p.m. February 1, 2013

Liz Maugans is a co-founder and managing director of Cleveland's Zygote Press, and the 2012 winner of the Martha Joseph Prize from the Cleveland Arts Prize. She's also a founding member of Cleveland's most recent arts publication, *CAN Journal*.

Maugans' work demonstrates her supreme ability to both live in and criticize modern American domestic life. Her sharp wit and insight into the times in which we live translate into smart, emotional, and prolific artworks. She received her BFA from Kent State University in 1989 and her MFA from the Cranbrook Academy of Art in 1992.

Her work is on display in the BF Goodrich headquarters, the Oregon Art Institute, the Jane Voorhees Zimmerli Art Museum, and in the Progressive Corporation's Art Collection.

Audra Skuodas

Connectophanies – Connectopathies: Invisible phenomena making itself visible.

Opening Reception:

7–10 p.m. April 19, 2013

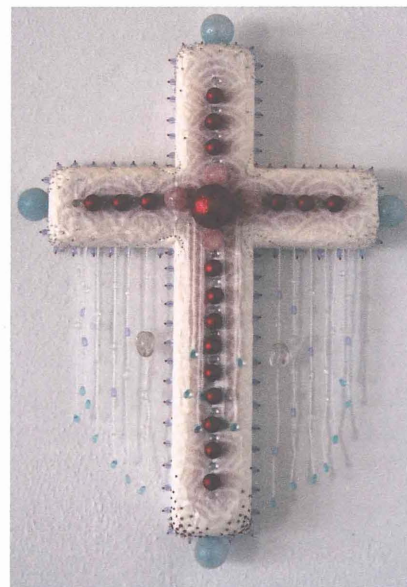
Audra is the 2010 recipient of the Cleveland Arts Prize Lifetime Achievement award, and this will be her second solo exhibition with the gallery.

In a review of Skuodas' first exhibition with the gallery that appeared in the *Plain Dealer* in December of 2007, art critic Dan Tranberg wrote, "Her show is an inspiration, both as a display of fascinating works and as a demonstration of what can happen when an artist of Skuodas' considerable magnitude and skill pushes beyond her comfort zone."

As the artist writes, "This new series arises from the meditative contemplation of seemingly disparate phenomena which we have compartmentalized yet function in a tandem within that ever changing continuum we call

Life—a cosmic dance of consequence. I believe our psyches are linked to the laws which manifest themselves in the formation of a flower, a snowflake or a seashell. The work strives to access this archetypal intellect."

For additional insight, she turns to the Belgian poet Maurice Maeterlinck, who wrote that "Out of the silence of the soul is born the Wisdom." ■



Mixed media by Audra Skuodas.

1point618 Gallery

6421 Detroit Avenue
Cleveland, Ohio 44102
216.281.1618
1point618gallery.com

LIZ MAUGANS, DESPERATE SIGNS

RECEPTION: 7–10PM FEBRUARY 1, 2013

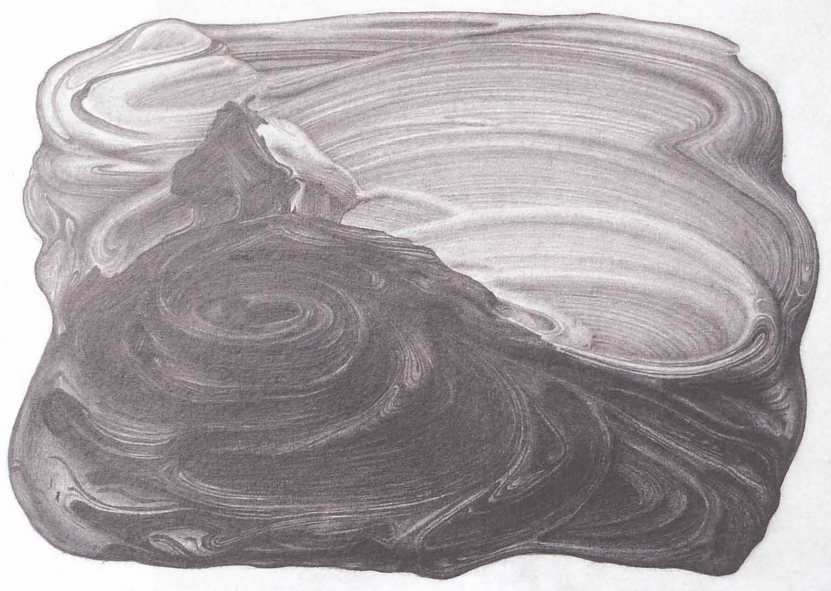
AUDRA SKUODAS, CONNECTOPHANIES – CONNECTOPATHIES: INVISIBLE PHENOMENA MAKING ITSELF VISIBLE

RECEPTION: 7–10PM APRIL 19, 2013

Adrienne French and Jane Millican at Kenneth Paul Lesko Gallery

by Ross Lesko

COURTESY OF THE ARTIST



Jane Millican, *House on the Hill*

Adrienne French

January 18th, 2013 – March 9th, 2013

Adrienne French is a photographer drawn to the urban landscape, particularly those elements which still evoke the promise and optimism of their original intent, but have obviously seen better days.

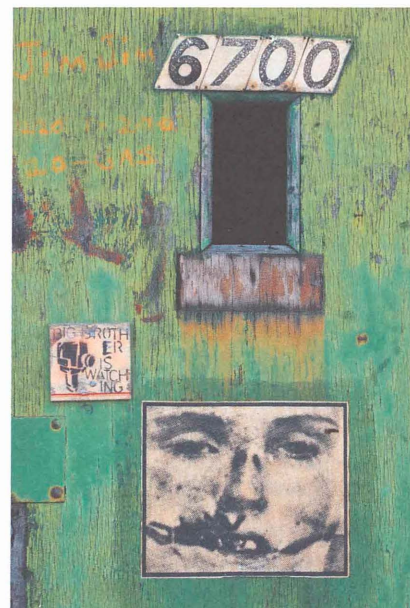
The subjective lens of Ms. French illustrates a narrative for the viewer, often abstracted in close-up, of brightly painted surfaces that are cracked, chipped and flaking; metal that is corroding; and wood that is slowly eroding with decay—but there is an arc to this narrative—an emotional range that pulls the viewer in. The colorful, playful seeming images, read almost like

Pop-art, eliciting a feeling of cheerfulness or effervescence. As the viewer remains engaged, the reality and ravages of time and entropy emerge, and the images seem more thoughtful than cheerful, more somber than effervescent, creating a tension and a balance in the imagery.

The subjects in these images have been transformed by time, rather than destroyed. They have taken on a new identity, which seems to give birth to a renewed sense of optimism—despite the obvious signs of wear, they are still vibrant and alive.

Jane Millican

March 15th, 2013 – May 11th, 2013



Jim Jim, by Adrienne French.

At first glance, the work of London-based artist, Jane Millican appears to be quickly executed gestural oil painting. Upon closer inspection, the broad brushstrokes and globby paint reveal themselves to be very fine pencil drawings. Each variation in the brushstrokes, each swirling mixture of paint, even isolated drips, are all meticulously drawn in pencil by the talented hand of Ms. Millican, achieving an almost sculptural sense of depth.

These illusory drawings are mesmerizing, emanating the immense skill of the artist, as well as her sense of humor and irony. Capturing the fast and spontaneous feeling of gestural painting in a drawing involves a slowly-crafted and labor-intensive process that took years of study and experimentation to perfect.

Ms. Millican's exhibition record includes galleries in London, Paris, and Barcelona, as well as being a contributor to each of Kenneth Paul Lesko Gallery's annual international exhibitions of cinema inspired artwork. ■

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
216.870.6719
kennethpaullesko.com

ADRIENNE FRENCH

JANUARY 18, 2013–MARCH 9, 2013

JANE MILLICAN

MARCH 15, 2013–MAY 11, 2013

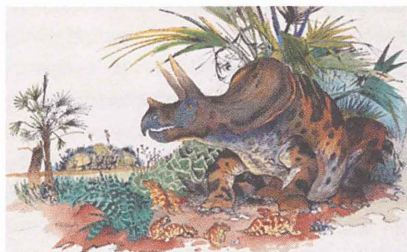
Life Through the Ages and Altered City at Kokoon

by William G. Scheele

Life Through the Ages

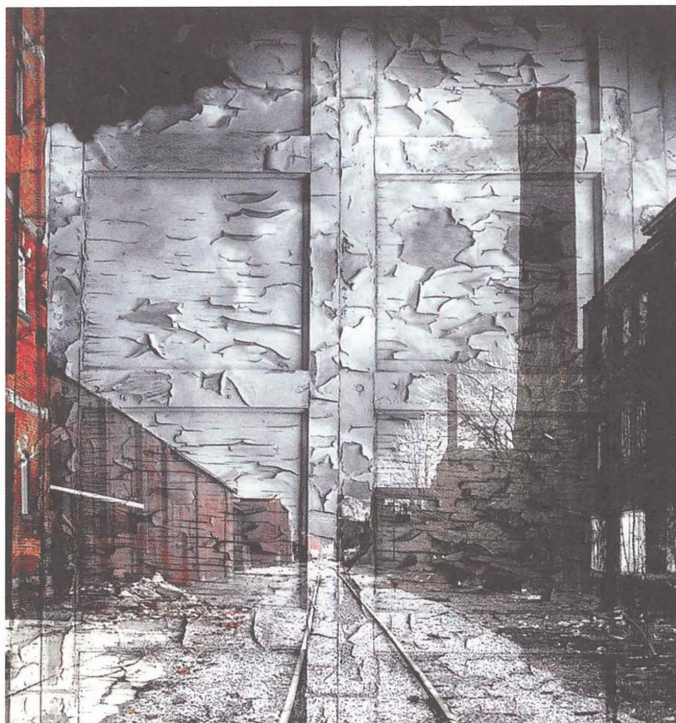
Natural History Art has always been a strength of the gallery, and this exhibition illustrates the variety of techniques that artists have developed throughout history to portray animal life. Classic 19th century works by Alexander Wilson and John James Audubon pay attention to details in depicting American wildlife as it was being discovered and identified. Charles R. Knight, followed closely by Zdenek Burian and William E. Scheele, pioneered the visual restoration of prehistoric animal life, based on their knowledge of contemporary animal anatomy and a vivid imagination. The process continues today in the work of their admirers - Mark Hallett, William Stout, John Gurche, Doug Henderson, Tony McVey and Mauricio Anton. Eugene Seguy worked as a museum entomologist in France and created beautiful pochoir prints of the beetles and butterflies he loved.

Robert Hainard was one of Europe's 20th century promoters of ecological awareness and developed an intricate technique of



Triceratops, by William E. Scheele.

color woodcut printing. Cleveland School artists Henry Keller and Paul Travis often chose to portray animals in their prints and



Entry Doors, by Michael Nekic.

paintings, with Travis focusing on tigers in the 1950s. Local contemporary artists Larry Isard, Mary Wawrytko and Ralph Woehrmann have visualized animals in bronze, enamel, prints and drawings for decades.

The Cabinet of Curiosities

A sideshow of amazing specimens and artworks to capture the imagination!

Altered City

Michael Nekic's composite computer images, which begin as formal experiments

that revel in the geometric lines and volumes of Cleveland's iconic buildings and public art, its factories and warehouses, bridges, rusting industrial machinery and abandoned homes, always metamorphose into visual essays filled with a yearning for the Cleveland of the artist's childhood. Whether sepia-toned or bursting with Pop Art color, the images are often mournful and uncertain about the city's future, occasionally hopeful about its recent revitalization, but always respectful of its unique Rust Belt beauty. ■

Kokoon Arts Gallery

1305 West 80th St., 2nd Floor
Cleveland, Ohio 44102
216.832.8212
kokoonarts.com
variable hours and by appointment

LIFE THROUGH THE AGES

THE CABINET OF CURIOSITIES

ALTERED CITY

JANUARY 18–APRIL 13, 2013



Frosty Morn, by Larry Isard.

ALL IMAGES COURTESY OF KOKOON ARTS GALLERY

Alterations at Survival Kit Gallery

by Alex Tapié

ALTERATION is different from creation. Or is it? Artists Sarah Isenhardt, Jessica Pinsky, and Beth Whalley make certain that the added lines, textures, and patterns in their work yield results as rich and independent as the original.

Sarah Isenhardt, stitching over the ragged topography of old pictorial maps, uses embroidery as both a decorative and sculptural tool. Her meticulous needlework pays homage to laborious women's craft techniques while inspiring a fresh outlook on its application as a contemporary mechanism,



Honeycreepers, by Sarah Isenhardt.

COURTESY OF SURVIVAL KIT GALLERY

transforming the paper from image to object.

A painter in her past, Jessica Pinsky takes scissors to her old canvases, cutting and re-assembling them piece-by-piece with thread. Combining her more academic pursuit of painting with her private passion for sewing, each piece represents a painterly mark or brushstroke. Pinsky's penchant for work on the loom also is not lost in other works, a grid structure of 1s and 0s recurring in subtle but often surprising ways.

Beth Whalley is interested in Cleveland's shifting landscape, and its effect on the surrounding eco-system. Focusing on under-loved urban wildlife (specifically the opossum and turkey vulture) as her muses, Whalley combines re-purposed old wood with mixed media to paint decorative portraits of the animals and their crumbling surroundings. Her modified use of found materials combined with her subject matter serve to alter our awareness. ■

Survival Kit Gallery

1305 West 80th, Suite 303
Cleveland, Ohio 44102
216.533.4885
survivalkitgallery.com

ALTERATIONS

Works by Sarah Isenhardt, Jessica Pinsky, and Beth Whalley
NOVEMBER 16, 2012 THROUGH JANUARY 18, 2013

LABOR & New Deal Art

In Commemoration of the Little Steel Strike of 1937



CLEVELAND PUBLIC LIBRARY
www.cpl.org

Hugh Gellert, "Protest"

LaborFest & Forum

Saturday, February 23, 2013 | 1:00 to 5:30 p.m.

FEATURED SPEAKERS

Ahmed White • Professor of Law, University of Colorado
Patricia Hills • Professor of History of Art and Architecture, Boston University
Melissa Wolfe • Curator of American Art, Columbus Museum of Art

LIVE THEATER & MUSIC

Program includes an on stage production of *Capitalization*, a short play performed by members of the Cleveland Public Theatre. Also featured will be live music from the New Deal Era performed by members of Local 4 of the Cleveland Federation of Musicians.

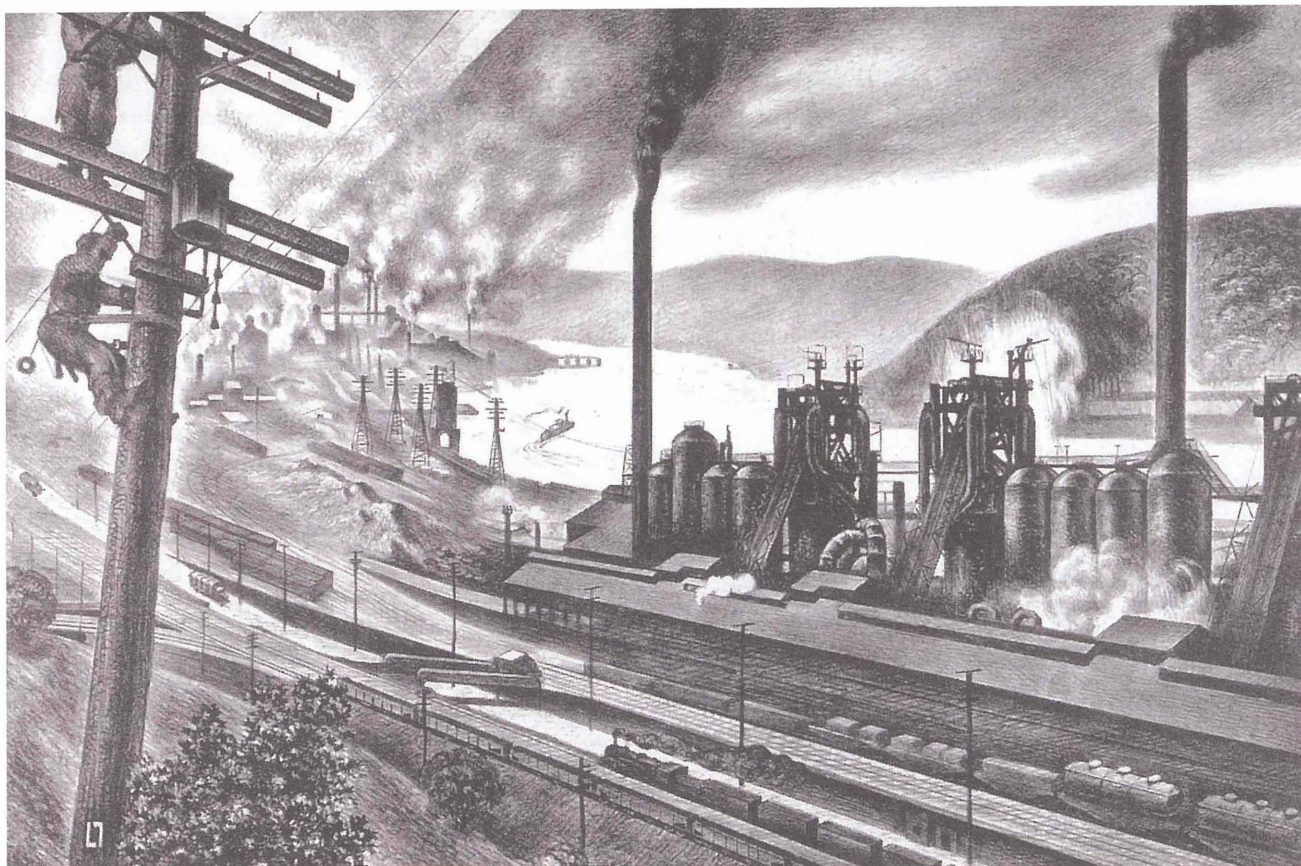
EXHIBIT | JANUARY 18—MARCH 24, 2013

Labor and New Deal Art: Fine Art Prints from the Depression Era
Artwork on Loan from: Butler Institute of American Art, Columbus Museum of Art & Massillon Museum. Exhibit funded in part by a grant from the Ohio Humanities Council. All programs are free and open to the public.

Cleveland Public Library • Louis Stokes Wing Auditorium
Superior Avenue • 216-623-2921

Art for the People

on behalf of the Cultural Committee of Cleveland Jobs with Justice, Debbie Kline, Director



Louis Lozowick, *Steel Valley*

COURTESY OF THOMAS SODDERS

A PREMISE of the Federal Arts Programs of the New Deal Era was the expansion and strengthening of cultural democracy. "Art for the Millions" meant that the arts should be recast in the image of the immense majority. Never before or since has our nation endeavored with such success to integrate high art with the everyday life of working Americans.

As a tribute to the solidarity of labor and the arts during that era, an exhibit of fine

art prints titled, *Labor & New Deal Art* will be on display at the downtown location of the Cleveland Public Library from January 18 through March 24, 2013. This traveling exhibit, in commemoration of the Little Steel Strike of 1937, is currently retracing the sites of that strike in three Northeast Ohio cities, Youngstown, Cleveland, and Massillon.

An opening reception for the exhibit in Cleveland will be held at the Main Library

Building 325 Superior Avenue East on January 19th from 2 to 4 p.m. On Saturday afternoon, February 23rd the Library will also host a LaborFest & Forum that will highlight the labor and cultural history of the New Deal Era with featured speakers and performances by members of the Cleveland Public Theater and the Cleveland Federation of Musicians.

Partners for this traveling exhibit and forum include the Youngstown Historical Center for Industry and Labor, Butler Institute of American Art, Youngstown State University, Cleveland Public Library, Cleveland Jobs with Justice and the Massillon Museum. ■

Cleveland Public Library

325 Superior Avenue
Cleveland, Ohio 44114
216.623.2921
cpl.org

LABOR & NEW DEAL ART

JANUARY 18–MARCH 24, 2013

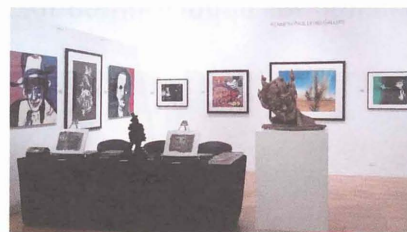
SPEAKERS FORUM | 1–5:30PM | FEBRUARY 23

NOADA Energized by Collaboration by Ross Lesko

IN APRIL 2012, the Northern Ohio Art Dealers Association (NOADA) organized an Art Expo at the Museum of Contemporary Art's former location on Carnegie Avenue. The three day event was a great opportunity to showcase some of the area's most well-established galleries and art dealers. Having so many art dealers come together under one roof provided attendees a rare chance to see a diverse group of powerful artwork while saving hours of travel time and scheduling. The attendees were treated to an impressive selection of Historical and Contemporary art—from local, regional,

national and international artists. Artwork on display included sculpture, art glass, paintings, drawings, prints, photography, and digital and video art.

The mission of NOADA is to promote professional standards for a group of select, established galleries and art dealers in Northern Ohio. Membership is by invitation. The organization provides a venue for members to exchange scholarship and expertise with other members and the public. An annual Art Expo is the central focus of the organization's public outreach. In the future, lectures and seminars will be scheduled to



An exhibit at the NOADA Expo at MOCA, April 2012

further the knowledge and education of art enthusiasts in Ohio.

NOADA currently has twelve members and aspires to grow to a state wide presence. The 2013 Art Expo is currently being planned. ■

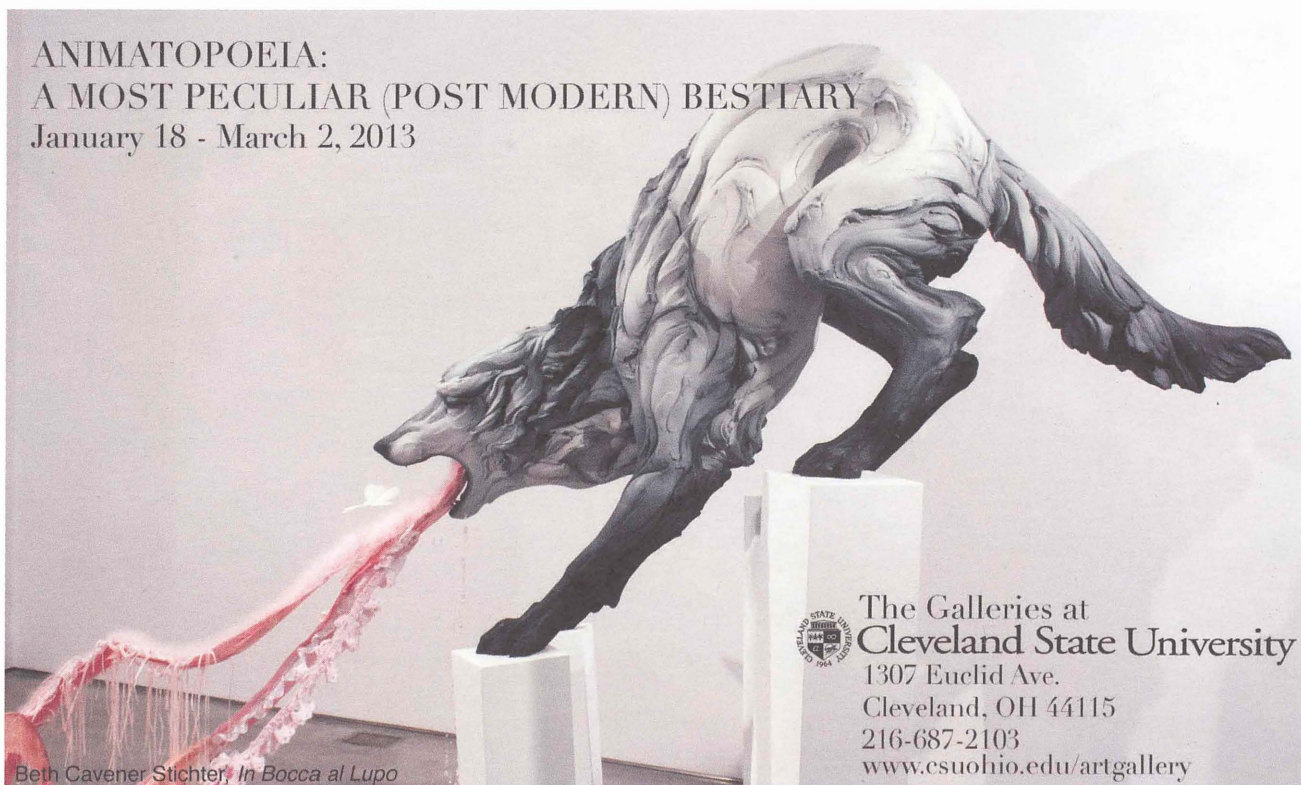
NOADA

noada-thenortheastohioartdealersassociation.com

CURRENT NOADA MEMBERS

1POINT618 | BONFOEY GALLERY | CORCORAN FINE ARTS | HARRIS-STANTON GALLERY
KENNETH PAUL LESKO GALLERY | KOKOON ARTS GALLERY | RILEY GALLERIES
SHAHEEN MODERN AND CONTEMPORARY ART | THOMAS FRENCH FINE ART
TREGONING & COMPANY | WACH GALLERY | WILLIAM BUSTA GALLERY

ANIMATOPOEIA:
A MOST PECULIAR (POST MODERN) BESTIARY
January 18 - March 2, 2013



Beth Cavener Stichter, *In Bocca al Lupo*



The Galleries at
Cleveland State University
1307 Euclid Ave.
Cleveland, OH 44115
216-687-2103
www.csuohio.edu/artgallery

RED DOT Project

Fishing for opportunities for artists by Joan Perch

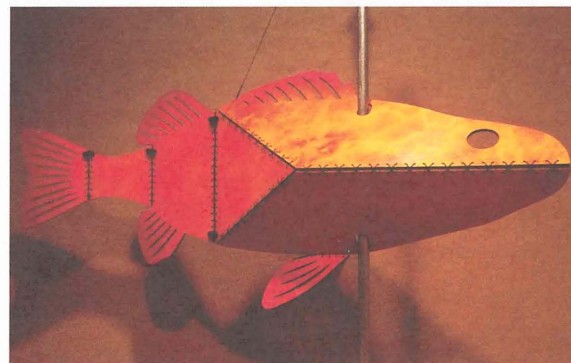
RED DOT Project puts the work of Northeast Ohio artists together with clients who want to enliven their home or business environments – which does much more than simply sell art: We build community relationships and develop new markets for artists as entrepreneurs.

In partnership with Follow the Fish Art and Adventure Trail, a project that creatively connects public art and artists to Lorain County businesses and tourism, we are doing just

that. From May through September 2013, hundreds of artistically painted kinetic perch and walleye sculptures designed by RED DOT Project artist Jim Gundlach will be placed at businesses and public sites, directing visitors to merchants, restaurants, parks, recreation facilities, special events, festivals and more. An

Adventure Trail Map, theme-based trails, and an action-oriented social media campaign will lead business to sponsors and the region.

In collaboration with Lorain County Community College's FabLab and Weld Ed facilities, RED DOT Project will train a team of artists to create and paint the moving fish



Kinetic sculpture by Jim Gundlach

COURTESY OF RED DOT PROJECT

Red Dot Project

1900 Superior Avenue, Suite 117
Cleveland, Ohio 44114
216.664.9600
reddotproject.org

alongside Gundlach, while learning to use new tools and technologies to create their own art products to sell.

See the sculptures and learn more about RED DOT Project at work at the Beth K. Stocker Art Gallery through December 16, 2012, or go to FollowTheFishTrail.com ■

MOCA
MUSEUM OF CONTEMPORARY ART
CLEVELAND

ART IS HERE

The art of now is now Uptown.
Experience the inaugural exhibition, *Inside Out and From the Ground Up*, and explore the iconic architecture of the new Museum of Contemporary Art Cleveland.

Come connect with now.

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Photo by Robert Muller

Cleveland Artists Foundation presents *Cleveland Collects*

by Christine Radomski

THE CLEVELAND Artists Foundation celebrates the opening of its biennial show, *Cleveland Collects: An Exhibition of Members' Favorite Regional Artwork*, December 7 through February 16, 2013. The exhibition highlights the patronage of art and artists in Northeast Ohio by showing important pieces from members' personal collections. It's a rare opportunity to see art by Cleveland masters whose works reside in private homes.

Collection Management

Over the past several years, CAF has embarked on a collections management project, to photograph and catalog our entire collection, and eventually make it fully accessible on our website. After countless hours, more than 1000 works have been recorded into our database with almost as many works photographed. CAF aims to post these images on our overhauled website by Spring of 2013, thereby solidifying CAF as a



Detail from *Syndics*, by Paul Travis

key Northeast Ohio art education resource.

Works of Paul Travis are a good example of what will become available after this process: A mainstay of the CAF collection, Travis was born in Wellsville, Ohio, and trained at the Cleveland Institute of Art where he taught from 1920-1957. Considered one of the most lively and influential teachers, his puckish sense of humor and irreverent attitude toward authority is depicted here in his 1948 oil painting *Syndics*, where he playfully portrays several Cleveland School of Art faculty members. ■

Cleveland Artists Foundation

17801 Detroit Avenue
Lakewood, Ohio 44107
216.227.9507
clevelandartists.org

CLEVELAND COLLECTS

DECEMBER 7, 2012–FEBRUARY 16, 2013

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Last Minute Market at the Screw Factory by Kathryn Patton

ON SATURDAY, December 15th, 2012, Cleveland Handmade Markets, The Screw Factory Artists, and The Rowdy Indie Craft Fair—together with the gracious cooperation of the Lake Erie Building owners and staff—will once again enable (and even encourage!) holiday shopping procrastination with the 5th annual Last Minute Market & Screw Factory Open Studio.

The Last Minute Market is a delightfully unique, one-day shopping destination with more than 85 artists and craftspeople. It is a celebration of creative and independent small businesses and giftable art and craft.

In addition, artists whose studios are in the building will open their doors to offer a peek at their workspace and an opportunity to purchase their work. The Umami Moto food truck will be on hand to keep guests fueled for shopping.

The event is held at the Lake Erie Building, also affectionately known as The Screw



Last Minute Market, 2011

MARTIN PATTON SR.

The Screw Factory

13000 Athens Ave
Lakewood, Ohio 44107
screwfactoryartists.com

LAST MINUTE MARKET

SATURDAY, DECEMBER 15, 2012

Factory. A testament to creative re-use, the structure was built in the early 1900s by the Templar Motors Company, but now houses a diverse group of industrial businesses and artists' studios. Ohio Authority's Ivan Sheehan recently called it a "fertile epicenter of regional creativity and entrepreneurial spirit." Fasteners of all types are still manufactured there on the first floor. ■

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Between Thoughts . . .

Notes on an Architecture of Development: Sai Sinbondit at William Busta Gallery

by William Busta

THERE are places which we all inhabit—some permanent, some more temporary—that we call our homes. But there are times when life is directly threatened and our home is gone.

Sai Sinbondit has engaged in research into the assembling and creation of places that are offered as a refuge. These refuges are intended to offer temporary sanctuary for people who are displaced by the devastations of earthquakes or tidal waves or wars or droughts. Despite the temporary intention, these places, these refugee camps, persist as towns and cities decades after they were created.

The United Nations, as well as non-governmental organizations have formulated rules to follow as these places are created—rules which have a lot to do with solving practical issues, such as sanitation, or the distribution of food and water, providing medical services, and communications. The rules include everything from the layout of the camps to the size of dwelling allowed per family. The size of dwelling approximates 160 square feet per family. The rules are the same wherever the camp is located, without considering the culture of the people who will live there.

As an architectural designer, Sai Sinbondit believes that that the architecture of the

camps and the approach to their development is the problem.

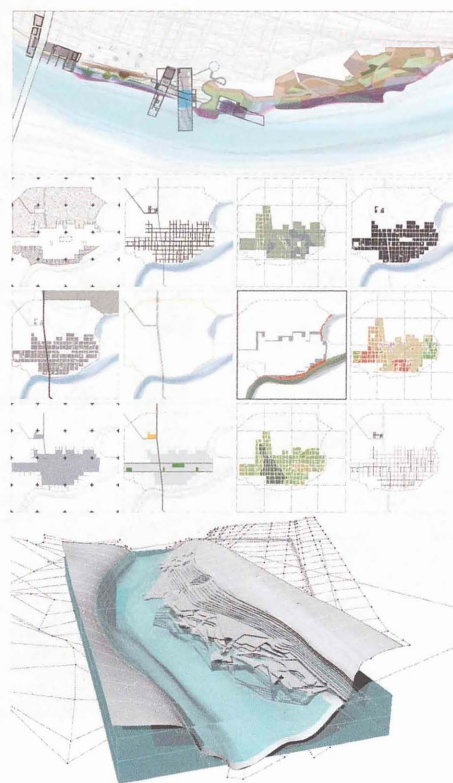
"From the urban scale of refugee camps to the intimate scale of shelter design, deployment, and implementation, architecture had failed in creating both a temporary and permanent built environment that has the potential to generate rebirth of a society and engage the people who live there."

"It is in these shades of grey, this area of boundaries, this area of discoveries and this place where opposites meet that guides my work. I explore the idea that Architecture is not a political haven, not a world apart from the world, but a generator . . . a participant. By looking at the intimate relationship between conditions, people and cultures, I test... by framing them with architectural systems and artistic means."

On the basis of his theoretical work, in 2011 he was awarded a Creative Workforce Fellowship by the Community Partnership for Arts and Culture.

His work is guided by his life experience of living in several refugee camps as a child, as his family began a journey that ended with immigrating into the United

States. His experience expanded as a professional as he traveled, lived, worked, and volunteered in Turkey, El Salvador, Thailand, and Darfur. ■



Palimpsest, rendering by Sai Sinbondit

COURTESY OF WILLIAM BUSTA GALLERY

15

William Busta Gallery

2731 Prospect Avenue
Cleveland Ohio 44115
216.298.9071
williambustagallery.com

HILDUR ÁSGEIRSDÓTTIR JÓNSSON, STRATA | PAINTINGS

NOVEMBER 16–DECEMBER 29,

THOMAS FRONTINI | PAINTINGS

DECEMBER 7–JANUARY 19,

ARTISTS BOOKS 2012

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Michael Gill, Greg Donley, Lori Kella

DECEMBER 7–JANUARY 19

JULIE FRIENDMAN

JANUARY 4–FEBRUARY 8

SAI SINBONDIT

JANUARY 4–FEBRUARY 8

ANDREA JOKI

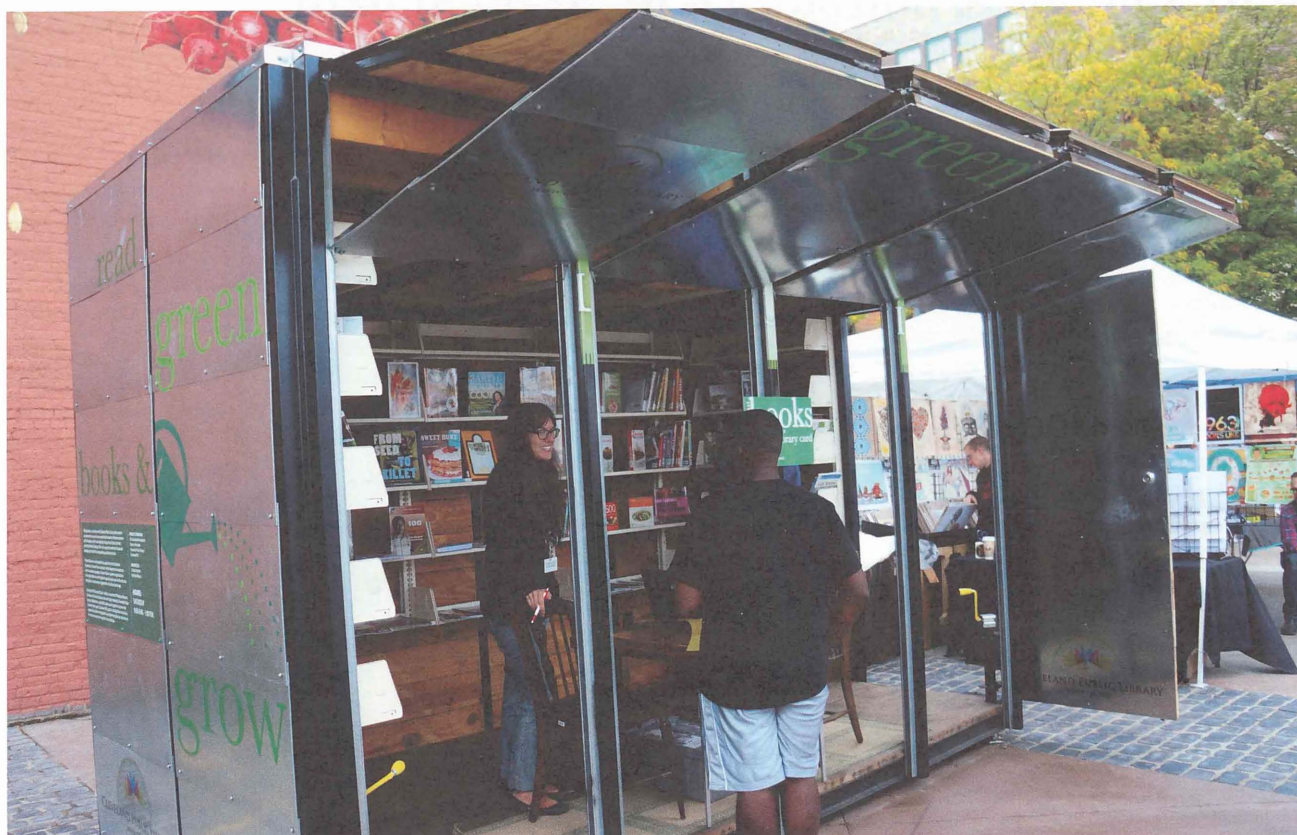
FEBRUARY 15–MARCH 16

LORI KELLA

FEBRUARY 15–MARCH 16

Thinking Inside the Box

by LAND studio staff



Cleveland Public Library's Book Box

LUCY WANG / LANDSCAPE VOICE

WITH the West Side Market's recent 100th anniversary celebration, a constant influx of new businesses, and a strong mixture of new and historic housing, Cleveland's Ohio City neighborhood is on the rise. LAND studio is proud to be part of this momentum, both as a local business, and by leading big projects like the redesign and revitalization of Market Square Park. But we have also taken on a series of projects that cater to key neighborhood needs on a smaller scale. Three of these projects – the Ohio City Farm Stand, Bike Box, and CPL's Book Box – have played upon a common "box" theme in unique ways that have added to the vitality, utility, and beauty of Ohio City.

"LAND studio is the perfect creative partner for this neighborhood," said Eric Wobser, Executive Director of Ohio City Inc. (OCI), the community development corporation serving

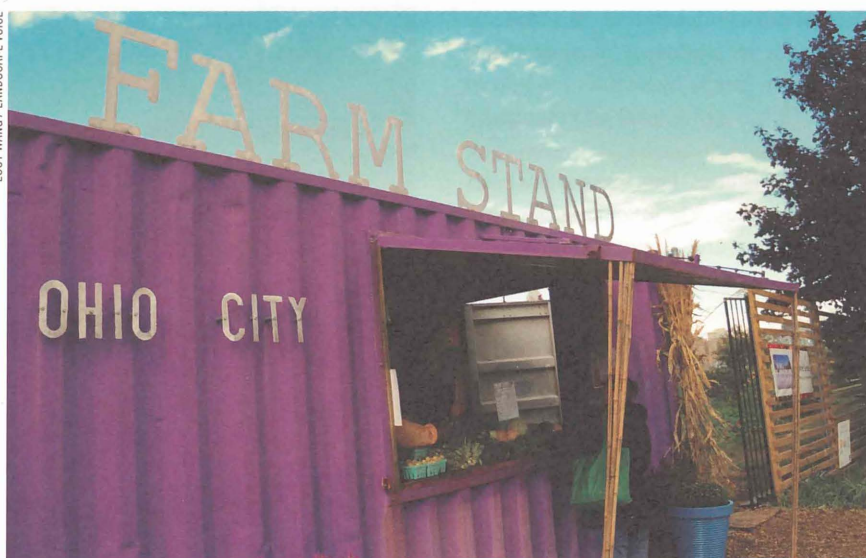
the area. "Their work is always well-designed and artistically inspiring, but in a way that also meets critical community needs—from supporting healthy, local food, to encouraging exercise, to bringing books, culture, and learning to the community."

The Ohio City Farm Stand grew out of the neighborhood's passion for healthy, locally produced food. With the help of startup funds from Neighborhood Progress, Inc., OCI partnered with Refugee Response, a local nonprofit that helps refugees adjust to life in Northeast Ohio, to transform six vacant acres off of West 25th Street into The Ohio City Farm. The result is one of the nation's largest urban farms, a place where refugees and the mentally handicapped can find employment, and local urban farmers and gardeners can rent a plot of their own.

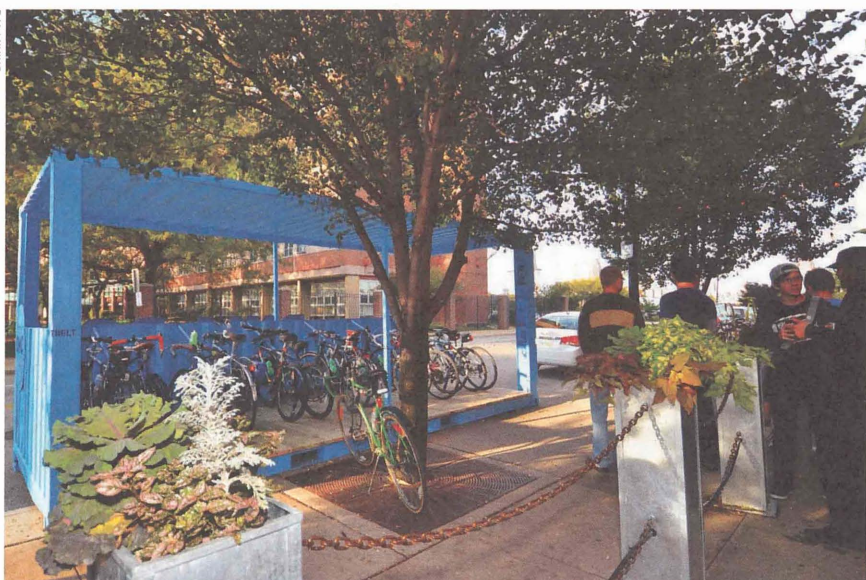
Once the farm was on its feet, OCI turned

to LAND studio to provide the perfect setting for farmers to sell their produce. LAND partnered with a creative team including The Arcus Group, Jason Radcliffe of 44steel, and John Arthur of Bauhaus Builders, who collaborated to envision and execute a concept that transformed two shipping containers generously donated by Dave Ferrante of Kaplan Trucking, into the vibrant, eye-catching farm stand. And the stand is a success — OCI staff note that sales at the stand have doubled since opening in 2011.

With the success of the Farm Stand, LAND saw the potential for additional free-standing structures to improve the quality of life in the area, like Bike Box. The concept grew out of the neighborhood's fondness for cycling and its growing concern with heavy car traffic. Conceived in partnership with Bike Cleveland's Jacob Van Sickel and Nano



Ohio City Farm Stand



The Bike Box

LAND Studio

1939 West 25th St., Suite 200
Cleveland, Ohio 44113
216.621.5413
land-studio.org

Brew Cleveland owner Sam McNulty, supported with funds from Charter One Bank, and designed and built by local artisans at The Rustbelt Welding Company, The Bike Box once again repurposed a metal shipping container. This time, it was to provide covered parking for dozens of bicycles in a single parking space next to the new Nano Brew Cleveland on Bridge Avenue.

"Bike Box is the first of its kind, as far as we can tell," explained McNulty. The goal

was to encourage people to cycle, help cut down on automobile congestion and parking issues, and make the neighborhood more bike-friendly. "And It makes a bold statement about this neighborhood's commitment to being bike and pedestrian friendly and not letting cars dominate the streets," said McNulty. "It's a really great example of local groups linking up and thinking creatively to achieve a shared purpose." According to him, the concept is a hit, with bikes "spilling over" from Bike Box on occasion. And with the success of Ohio City's Bike Box, the hope is to spread the concept to other neighborhoods across Cleveland.

Ohio City's other new box on the block is Cleveland Public Library's (CPL) Book Box, located across from the West Side Market in the newly refurbished Market Square Park. Open on Saturdays from 9:00am to 1:00pm, Book Box makes it easy for local patrons to check out books, including those on favorite Market District topics such as food, cooking, gardening, art, and urban agriculture. "Book Box is another opportunity for CPL to link the community with books and learning in a new, fun, and creative way," said Felton Thomas, Director of CPL. "We were glad to partner with LAND studio to make it happen, and have had great feedback from people." The project was also another way to continue injecting life into the park through inventive programming.

"Each of these projects grew out of a specific neighborhood issue," explained Greg Peckham, Managing Director of LAND studio. "Our focus has always been on responding to the needs of the community in creative ways that not only help improve the quality of life, but do so in a way that hopefully inspires people and creates a sense of neighborhood pride."

Wobser agrees, also noting that "Ohio City is a historic neighborhood, but it's also a place where people breathe new life into those historic places on a daily basis. And that's what LAND studio has helped us do. They really speak to the ongoing rebirth and creative ethos of this community." ■

Art House to (Studio)Go please by Stephanie Kluk

AFTER four years with Art House, I have had the pleasure of interacting with a variety of highly skilled, extremely talented, and utterly resourceful artists who teach for the organization.

As an artist and arts administrator myself, I admire the adaptability of each of them: That adaptability is one of my favorite things about Art House. Printmaker Kate Ward Terry can enter a room ready to teach thirty students, only to find a clogged sink in a less than ideal space, and still with ease, run a successful class. Ceramic artist Mark

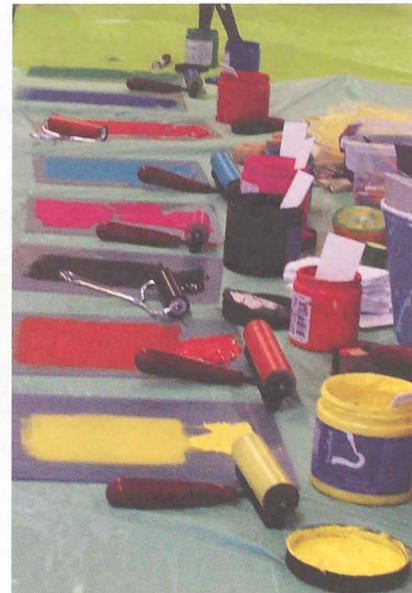
Yasenchack can teach over 100 students in one day, yet provides a transformational experience simply by sharing his love of clay with the same level of enthusiasm for each student.

Such commitment from these artists helps make art accessible to local businesses, organizations and community groups in Art House's neighborhood and throughout Greater Cleveland. Last year, StudioGo programs served nearly 2500 people and employed over fifteen professional artists.

A little unknown fact about Art House? A large majority of our programs take place off-site! With artists answering the call to teach this growing program, I continue to be in awe at the passion our artists share in support of arts education. To bring a program to your site, visit www.arthouseinc.org/studio-go. ■

Art House, Inc.

3119 Denison Avenue
Cleveland, Ohio 44109
216.398.8556
arthouseinc.org



Printmaking at Art House

COURTESY OF ART HOUSE

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Mary Deutschman: Paintings 1/11/13 – 2/10/13

Mike Guyot: Paintings 2/13/13 – 3/10/13

Beck Center & Lakewood-Rocky River Rotary Visual Arts Contest Exhibit
(artists from five high schools) 3/15/13 – 4/14/13

FOCUS Photography Show 4/19/13 – 5/26/13
Presented by Beck Center & Solon Center for the Arts

Photo credit: Jim O'Bryan



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EXHIBITIONS

OUTREACH

Orange Art Center: Join Us For A Class in 2103

by Deborah Pinter and Gina DeSantis

THE ORANGE Art Center Winter 2013 classes begin on Monday, January 14th. OAC offers a variety of classes in fine art and fine craft. Two of the most popular offerings are Portrait Painting and Drawing with Lou Grasso, and Life Drawing with George Kozmon. Both classes allow students to work from a model to improve their rendering and painting skills. Students may bring a medium of their choice including pencil, charcoal, pastel or oil paint. There is plenty

of opportunity for individual instruction from the teachers and constructive critiques to help students take artwork to the next level.

Both Lou Grasso and George Kozmon have taught at the center for over a decade and exhibit their work on a national level. The Orange Art Center prides itself on the strong, talented faculty that provides quality art education to all ages. Our teachers are artists who regularly create and exhibit work, bringing years of knowledge in their given medium.

Join us for Life Drawing and Painting on Mondays from 9:30am-12:30pm and Portrait Drawing and Painting on Tuesday afternoons from 1:00pm-4:00pm. Other



George Kozmon
Life Drawing and Painting



Lou Grasso
Portrait Painting and Drawing

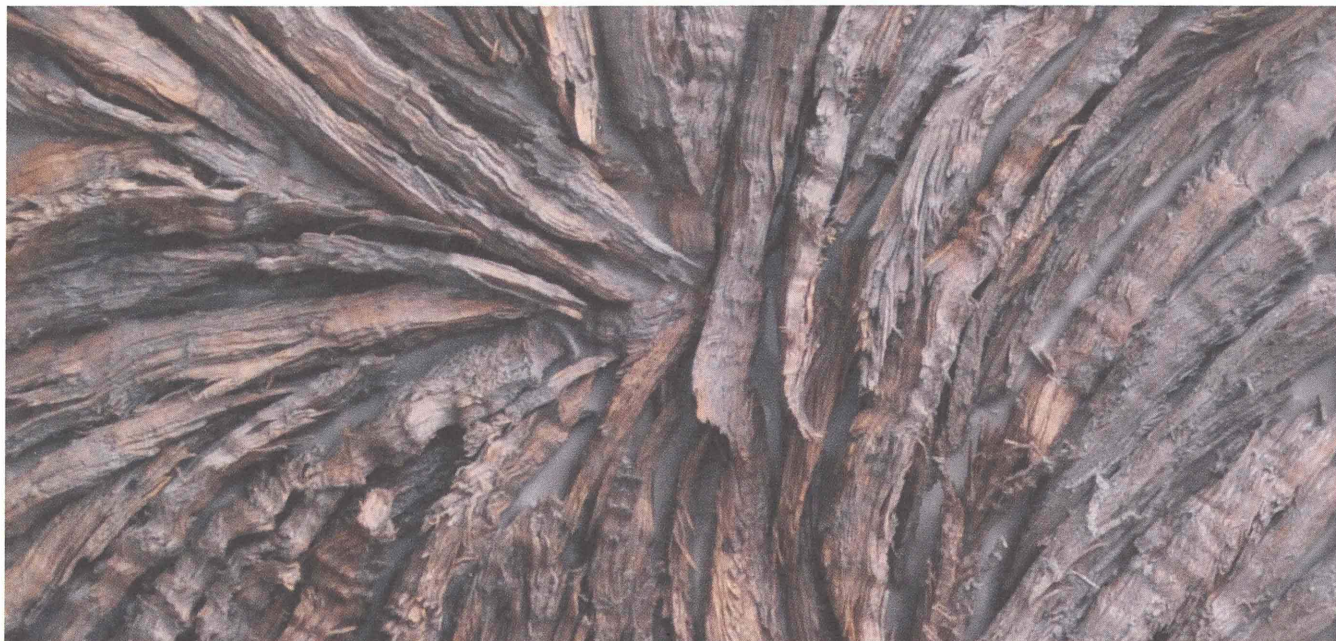
COURTESY OF ORANGE ART CENTER

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
216.831.5130
orangeartcenter.org

winter offerings include Watercolor, Fine Jewelry Making, Pottery, Studio Painting, Oil Painting and Chalk Pastel and Oil Painting/Painting from Life. We offer four sessions yearly plus a variety of one-day workshops.

For a complete list of winter class offerings visit www.orangeartcenter.org. We hope to see you at the center in 2013! ■



SUSIE FRAZIER

Earthminded Lifestyle Gallery
78th Street Studios, 1st Floor
www.susiefrazierart.com

George Mauersberger: *USA Leather & Other Drawings*

by Diane Schaffstein and Dana Oldfather

THE BONFOEY Gallery is pleased to present an exhibition of drawings by George Mauersberger: *USA Leather & Other Drawings*. These drawings and etchings will be on view in our street level gallery from November 16, 2012 through January 5, 2013. We cordially invite you to join us for an opening reception with the artist, Friday, November 16, from 5–8 pm at the gallery.

George Mauersberger is known for his meticulously detailed pastel and charcoal drawings. The main focus of this exhibition is a series of charcoal, pen and ink, scratchboard, and etchings depicting hanging leather jackets through the differing black and white media. Mauersberger continues to work in series as means of meditating on his subjects, believing that "drawing is thinking". The status of the leather jacket as an American cultural icon makes it particularly interesting subject matter to Mauersberger. Heralding Brando, Elvis, Springsteen and the Ramones, Mauersberger uses traditional formal execution to contrast contemporary content.

Other drawings included in the exhibition will be several floral drawings from his "Wallflower" series, a small series of self portraits and two watercolors returning to his vegetable imagery of the 1990s.

George Mauersberger is a foundations graduate of Pratt Institute in Brooklyn, NY. He has a Bachelor of Fine Arts in Drawing from Carnegie-Mellon University in Pittsburgh, PA, and a Master of Fine Arts in Painting from Ohio University in Athens, OH. Currently, George is a Professor of Art at Cleveland State University in Cleveland. He has been awarded numerous prizes for



USA Leather 1, pastel, by George Mauersberger

drawing, including the Creative Workforce Fellowship in 2011, Best in Show at the Rockford Art Museum in 2006, and an Individual Artist Fellowship from the Ohio Arts Council in 1999. Mauersberger boasts

numerous exhibitions across the country in galleries and museums including exhibitions at The Butler Institute of American Art and McDonough Museum of Art in Youngstown, the Cooperstown Museum, and South Bend Museum of Art.

For more information about George Mauersberger—*USA Leather & Other Drawings*, or upcoming exhibitions, please contact The Bonfoey Gallery, 216.621.0178, or visit the company website at www.bonfoey.com. ■

Bonfoey

1710 Euclid Avenue
Cleveland, Ohio 44114
216.621.0178
bonfoey.com

GEORGE MAUERSBERGER

USA LEATHER & OTHER DRAWINGS

NOVEMBER 16, 2012–JANUARY 5, 2013

RECEPTION: 5–8PM NOVEMBER 16

2008 Recession—Is It Over?

A Focus on Artist Ownership

by Harriet Gould

THE FORECLOSURE crisis in 2008 created vacant land bank lots scattered in the St. Clair Superior Arts Quarter. In 2012 there is an opportunity to develop these sites for an affordable energy-efficient artist studio/house for ownership.

ArtSpace-Cleveland convened a focus group of artists, diverse in age and medium, to participate in a discussion of an artist studio/house for ownership. The artists in general liked the studio/house concept, but

some artists would rather own a studio in an industrial building. Some artists envisioned a studio/house in a cluster setting. An artist questioned the value of a new studio/house in a neighborhood where the houses are older and lower priced?

A common theme emerged—Who might the buyer be? Who would be attracted to the project? The focus group identified older well-established artists, artists renting studio space, creative lifestyle candidates who want to invest in the area, artists who see an opportunity to open a gallery, part-time artist with full-time employment, family with two incomes, or professionals who want to be part of an artist community.



Artist Studio / House, rendering by Bill Gould

COURTESY OF ARTSPACE CLEVELAND

ArtSpace-Cleveland

1400 East 30th Street
Cleveland, Ohio 44114
216.421.4355
artspacecleveland.org

ArtSpace-Cleveland has spent 10 years dealing with issues of space for artists to live and work and to build a creative community. We welcome artists to join the Artist Ownership Project. Contact ArtSpace-Cleveland at gouldloft@sbcglobal.net ■

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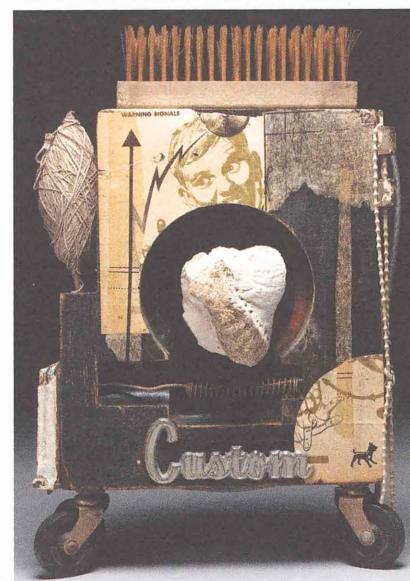
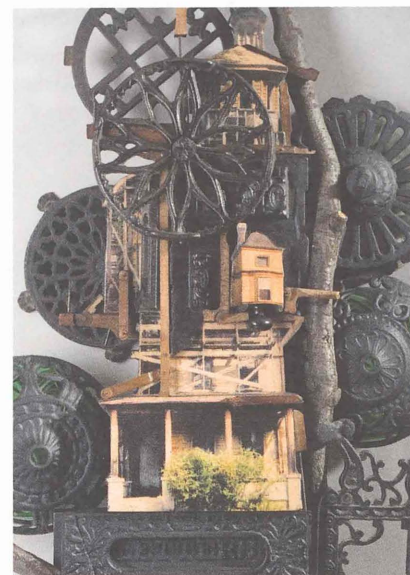
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City Artists at Work presents *LOST & FOUND* by Mindy Tousley



Above: *Ancient Ruin*, mixed media by Marcia Mazak; Above right: *Dayton Tree House*, (detail) by Bret Hines; Below right: *Custom*, by Gwen Waight



22

IT TAKES the eye of an artist to find significance in that which the rest of us have overlooked. "Lost & Found" is an exhibit of three such artists, all from Summit County working within the mediums of collage and assemblage.

Marcia Mazak, Gwen Waight and Bret Hines have all focused their talents on the forgotten fragments of man and nature that are found around them everyday. They share an appreciation for the thing that is old, worn, weathered or broken. Such detritus has a history to tell and in their capable hands a magical transformation takes place that pulls these objects from their original contexts and gives them a new life.

Bret Hines' work developed from his love for the architecture of Ohio. He visits buildings slated for demolition and reclaims the minutia of the interiors for his assemblages. This process involves researching the buildings history, which informs the associations in his work. He's attentive to architectural details, which define the character of an interior. Hines regularly incorporates his photographs

of buildings, windows and doorways as part of his assemblage technique. This combination of photographs with the architectural elements results in haunting works with a dreamy, and often melancholy atmosphere.

One day while hiking, Gwen Waight had an epiphany. She spotted an old, cracked, ball. It intrigued her so, she picked it up. The history within the surface and the mystery of the discarded object enthralled her. She has since amassed a collection of thousands of similar objects. Anything and everything can be found within her house and studio. Her collection is bound by the connection that she feels to these objects and she combines them into sculptures that are frequently anthropomorphic, whimsical, and ironic. Waight's work often comments on our pop culture and its obsessions, reminding us that we should not take ourselves too seriously.

Marcia Mazak's work extends stylistically across the widest range. After a hiatus from painting Mazak's focus shifted to mixed media and collage. She now uses paper, paint, pastel, fiber, found objects and photographs

to communicate in a way that challenges and gratifies. Her work is textural and often references nature and geologic formations. The rocks, mesas and arroyos of New Mexico, where she once lived, continue to influence her. Her stratified paper collages are a metaphor for Earth's history and time. The archetypal symbols and geometric patterns she uses hold personal meanings for her. She writes, "With the use of my varied materials I strive to present reflections of the past with a contemporary statement of our world". ■

City Artists at Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

CITY ARTISTS AT WORK PRESENTS *LOST & FOUND*

OCTOBER 28, 2012—JANUARY 14, 2013

The Plain Dealer lobby, 1801 Superior Avenue, Cleveland Ohio 44114
Monday-Friday, 9-5pm by appointment

Cleveland Print Room Opens In ArtCraft Building: *NEO's Home for Hand-Processed Photography* by Shari Wilkins

FOUNDED in April 2012 by Shari Wilkins, a dealer in vintage found photographs, Cleveland Print Room (CPR) is a community darkroom, studio workplace, education center and photographic gallery. With a focus on black-and-white, hand-processed photography, we are dedicated to engaging students and community members in the techniques of shooting, processing and printing film manually.

Be sure to look for our gallery opening in January 2013, along with upcoming workshops, alternative process classes, shoot-outs, CRIT night portfolio reviews, and salons for artists, students and collectors.



Ghost House, pinhole camera photograph by Vaughn Wascovich

COURTESY OF CLEVELAND PRINT ROOM

Welcome To Hard Times

Join us on January 11 2013 from 5–9 p.m.

The Cleveland Print Room

In the ArtCraft Building
2550 Superior Avenue, Suite 102
Cleveland, Ohio 44144
216.401.5981

WELCOME TO HARD TIMES

JANUARY 11–FEBRUARY 24, 2013

RECEPTION: 5–9PM JANUARY 11

for the opening reception of our inaugural exhibition, *Welcome to Hard Times*. Using a large format pinhole camera, Vaughn Wascovich tells the stories of the Eastern Texas landscape and it's rich past and uncertain future. With ties to Northeast Ohio, Wascovich understands the transition of the landscape and the shifting future of our environment. The exhibition runs through February 24, 2013. ■

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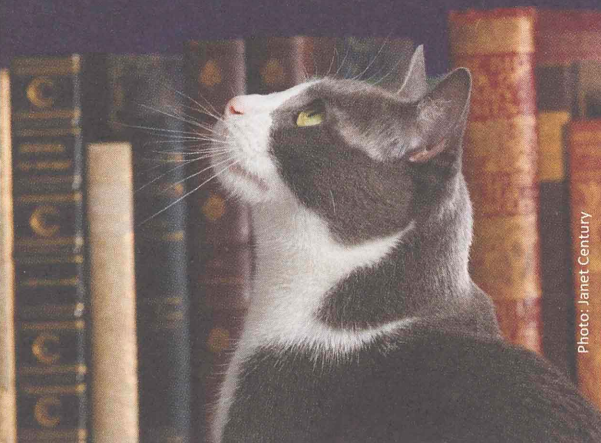


Photo: Janet Century

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Zygote Press Bridges the Divide by Jen Craun

COURTESY OF THE ARTIST



Silence (Dance lessons for Nothing, by Preston Buchtel, digitally assembled photographic collage on paper, 25" X 15", 2012

BEING a print cooperative studio, Zygote champions collaboration. What many might not know is that Zygote also welcomes curatorial proposals—providing opportunities for additional voices to have a say in what's on the walls of the gallery. Under the direction of executive director Liz Maugans, the programming committee (made up of board members) meets to discuss and chart out the direction and exhibition possibilities, working a calendar year in advance.

Up next on our gallery walls is *The Digital Divide*, curated by Bruce Edwards, opening January 11, 2013. No stranger to working with and at Zygote Press, Edwards has been an artist member for nearly 15 years, and

has worked on the Programming Committee as one of his roles on the Board of Trustees for the last 4 years.

Each year the programming committee leaves some space on the gallery calendar, inviting the opportunity for guest curators to propose independently organized shows. Bruce remembers well one such programming meeting—nearly a year ago—when the committee was looking at the open dates for the year ahead, and brainstorming exhibition ideas around the table. Bruce proposed *The Digital Divide*. He laughs when he retells the circumstances of the meeting: it was quickly decided the exhibition would be a go, and immediately settled that he would

be the curator. Zygote operates with a mindset of an organization jointly owned by those who use its facilities and govern its growth, and is a place that encourages the dynamic voices of its community to be heard, and in this case, seen on its gallery walls.

With Zygote having just inherited an oversized digital printer, Bruce saw an immediate connection to the studio's development of digital output capabilities. He felt the exhibition would fit nicely within Zygote's mission, considering

photography as a medium with a similar approach to the multiple, and he looked at the exhibition as an opportunity to out reach to a slightly broader community.

"The show asks several artists that survived the divide to show work that spans the practice of film and digital production, and asks how this evolution in photography influenced the path of their work," Edwards wrote. In *The Digital Divide*, you'll find both the work and written experiences from artists that have bridged the divide, transitioning from film to digital, including: Robert Banks, Preston Buchtel, Bruce Checefsky, Lori Kella, Michael Loderstedt, and Jerry Mann. ■

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44110
216.621.2900
zygotepress.com

THE DIGITAL DIVIDE

JANUARY 11–FEBRUARY 9, 2013 | RECEPTION: 6–9PM JANUARY 11

4U - PRINTMAKING STUDENTS AND FACULTY WORK

University of Akron, Kent State University, Cleveland Institute of Art, and Cleveland State University.

FEBRUARY 23–MARCH 23, 2013 | OPENING RECEPTION + OPEN PORTFOLIO 1–3PM FEBRUARY 23

OBSESSIVE INTRICACIES

APRIL 12–MAY 11, 2013 | OPENING RECEPTION 6–9PM APRIL 12

Discover the Healing Power of Art at Art Therapy Studio

by Linda Merriam

"I LOVE coming to art therapy. It is the only place where I can create images and symbols in my mind. In art therapy my thoughts become a reality, going from the intangible to the tangible."

Maria Smithe discovered the Art Therapy Studio following a year of severe back pain. "I thought this pain would kill me," Smithe said. She sought medical attention when she began having mobility and gait problems and learned she had a sciatica condition.

Art Therapy Studio

12200 Fairhill Road
Cleveland, Ohio 44120
216.791.9303
arttherapystudio.org

Participating in "Discover the Artist Within You" classes at the MetroHealth studio has helped relieve Maria's pain. "It is a gift to me!" says Maria. Kim Gazella, her art therapist, is "excellent," guiding Maria through projects and helping her cope with lifestyle changes resulting from the condition.

Art Therapy Studio offers eleven weekly "Discover the Artist Within You" classes each quarter at four community studios. Located at Fairhill Partners and Ursuline ArtSpace on the east side, and River's Edge and MetroHealth Senior Health and Wellness Center on the west side, the classes are open to the community. No art experience is necessary.

"Discover the Artist Within You" classes help people like Maria develop their artistic talents as they deal with pain, stress, and life-altering changes resulting from serious



Maria Smithe, "Discover the Artist Within You" class participant

COURTESY OF ART THERAPY STUDIO

illness and disability. To learn more about classes and how to enroll, call Art Therapy Studio at 216-791-9303 or visit www.art-therapystudio.org. ■

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Tremont Art Walk turns 20, with David Novak and Craig Matis at Brandt Gallery

by Tom Orange

COURTESY OF CRAIG MATIS



Craig Matis, mixed media, detail of *Autism: A Mexican Adventure*

THE WINTER 2013 season at Brandt Gallery will be a historic one, celebrating a landmark anniversary with two local artists: a photography exhibit by a Brandt Gallery regular, and a book installation by a Brandt first-timer, whose work is informed by music and travel narrative.

Tremont ArtWalk turns 20!

Co-founded by Sandy Rutkowski and Jean Brandt, Tremont ArtWalk began on February 12, 1993, when seven businesses combined resources to begin the monthly second-Friday promotion. Since then, more than 100 Tremont businesses

have participated, showing more than 1000 different artists' work.

Tremont today has more than 20 galleries, merchants, restaurants, museums and churches participating in Artwalk every month. New businesses and residents have brought their own energy and spin to the neighborhood through annual events like July's Taste of Tremont, the August Arts in the Park festival, and the September Tremont Arts and Cultural Festival.

Much of this activity would be hard to imagine without the ongoing monthly energy and creativity of local artists making Tremont ArtWalk the premier event in an original Cleveland Arts neighborhood.

Photography by David Novak January 11–March 2, 2013

David Novak began photography in the 9th grade when he found an old Brownie camera, complete with film, in the family's basement. He took pictures of his sister (then twelve) and her new kitten, had the film developed,

and found there were pictures on that same roll of film from when his sister was six. Like a *Twilight Zone* episode, he had stepped back in time and was instantly hooked.

Following up on the Euclid Park Beach photographs he took with the 201 Minolta he got in college and exhibited at Brandt Gallery in 2010, Novak's new exhibit explores shadows in the digital age. Noting that "digital color is so honest, it can be unforgiving," Novak explores how the shadows so integral to the black-and-white medium of 50 years ago return to impact the digital print.

Craig Matis *Autism: A Mexican Adventure* March 8–April 4, 2013

March 8–April 4, 2013

This mixed-media book-work installation, Matis tells us, "is a series of panels relating the story of an American father and his autistic son traveling through Mexico to help cope with his wife's death. Using music, narration, and a mixed media technique of folded paper and 3-D pencil drawings, the story describes a surreal journey that invites the viewer to learn a little about the difficulties in raising a special needs child, all set in a Mexican landscape."

Matis explains the occasion for this unique combination of arts and media: "In its very early days my band, Uzizi, incorporated its songs into a visual format. I created slide visuals of original artwork that were used in the band's live shows, as another means of telling the stories behind the songs." Later designing 'songbooks' as "a natural extension of the band experience," Matis continues to push his work though media/genre boundaries. ■

Brandt Gallery

1028 Kenilworth
Cleveland, Ohio 44113
216.621.1610
brandtgallery.org

Remembrances: The Art of Joseph McCullough

at Artists Archives of the Western Reserve by Roger Welchans

AAWR'S 2013 exhibition schedule opens with *Remembrances: The Art of Joseph McCullough*. This exhibition will explore the artist's oeuvre from the late 1950s to the present.

McCullough is President Emeritus of the Cleveland Institute of Art from which he graduated and later served as head for 34 years. He is also a two-time recipient of the coveted Cleveland Arts Prize, first in 1970 for his outstanding painting, and then again

in 1988 for his leadership and international expansion of the CIA.

McCullough's personal and artistic lives are deeply intertwined. He served as a bomber pilot in WWII, a perilous experience imprinting indelible memories of the earth seen through veils of clouds, smoke, fire, and black flak. Later, he became interested in outdoor activities that would bring him close to nature, like birding and fly fishing.

His mature painting is very much informed by those life experiences. He is essentially a landscape and "soundscape" painter, seeking the purified memory of the sights and sounds of nature, the abstract "remembrance" rather than the detailed literal image of the scene.

Stylistically, he might belong to the Modernist school of Abstract Expressionism, but the real "art" in these paintings is uniquely his own. ■

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106
216.721.9020
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REMEMBRANCES: THE ART OF JOSEPH MCCULLOUGH

JANUARY 18–FEBRUARY 15, 2013

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ROGER WELCHANS, 2010

Joseph McCullough, *Portrait with Infernal Machine*, 1954

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Cleveland Arts Prize Honors and Promotes by Marcie Bergman

THE CLEVELAND Arts Prize identifies, rewards, publicly honors and promotes artists whose original work has made Northeast Ohio a more exciting place to live, and whose accomplishments have set a standard of excellence to which other artists can aspire.

The Cleveland Arts Prize recognizes the contributions of individuals and organizations that have expanded the community's participation in the arts and helped make the region more supportive of creative artistic expression.

Cleveland Arts Prize Events How to Make a Museum

The Cleveland Arts Prize

info@clevelandartsprize.org
440.523.9889

Wednesday, February 6, 2013

Dennis (CAP 2012) and Kathy (CAP 1998) Barrie have created museums "out of thin air" for nearly two decades. Starting with the Rock Hall, they have worked on the International Spy Museum, The Woodstock Museum and the Mob Museum in Las Vegas.

Tickets to this event, at their studio/historic home, are limited. To purchase a \$20 ticket, send a check to Cleveland Arts Prize, P.O. Box 21126, Cleveland, OH 44121.

Eyes on the Prize 2013

Saturday, February 16, 2013

The Cleveland Arts Prize fundraiser will feature Robert Kidney (CAP 2102) and the Numbers Band, with guest artist Ernie Krivda (CAP 2009) at the Beachland Ballroom. Enjoy dinner. Bid on 5 unique events created just for the CAP audience. Art work by many well known CAP winners will be available for sale. Tickets will be sold on the website

www.clevelandartsprize.org after December 1st. Preview works of art on our website starting February 1st. ■



COURTESY OF THE CLEVELAND ARTS PRIZE

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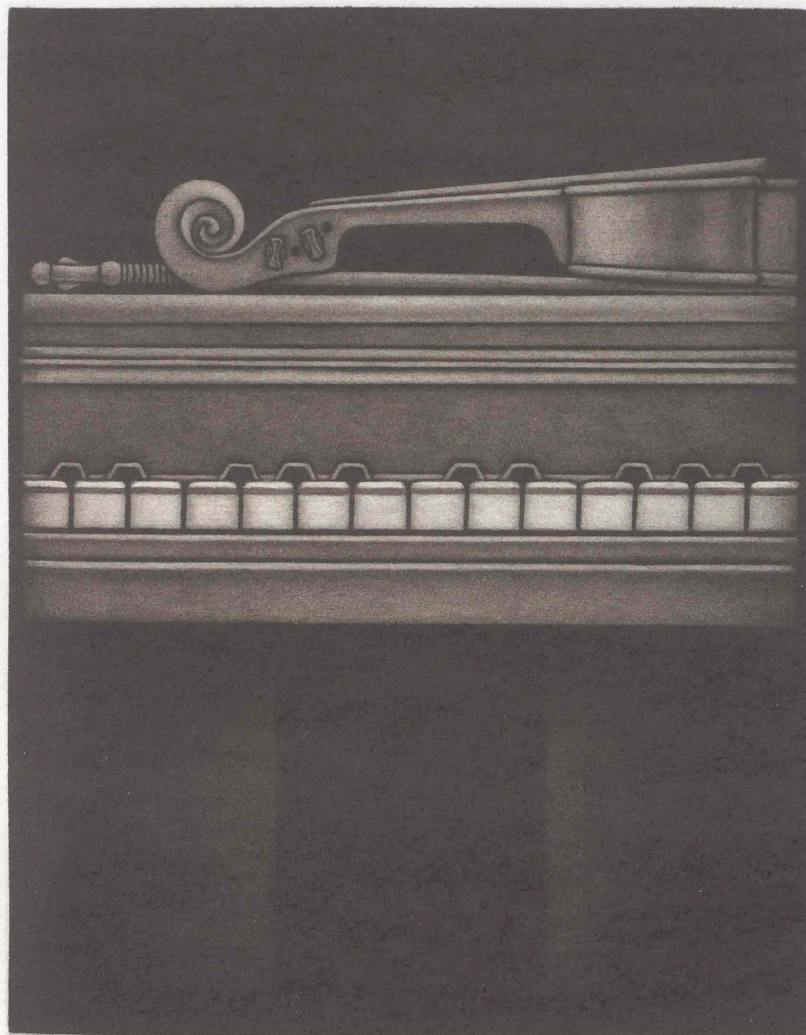
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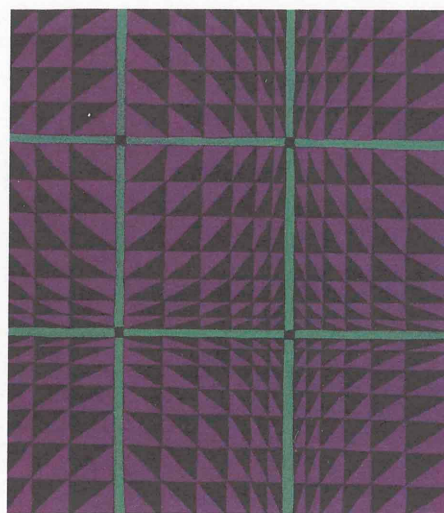
Because we CAN.

The Spring issue of *CAN Journal* will be available March 7, 2013.

To be a part of it, contact michael@canjournal.org.



Page 34-Left: *Blue and Red Space*, silkscreen, 1971, by Clarence Holbrook Carter. Right: *Anna Bollein Queen*, stipple engraving, 1797, by Francesco Bartolozzi. Page 35-Left: *Piano and Violin*, mezzotint, 1984, by Kazuhisa Honda. Upper right: *By The Window (Anais)*, etching, 1922, by Gerald Leslie Brockhurst. Lower right: *Fabric Design*, Gouache on paper tipped onto paper, from Lizzie Derriey Design Studio



connections Cleveland including Clarence Holbrook Carter, Dorothy Dehner, August F. Biehle, and William C. Grauer.

Portraits by Francesco Bartolozzi and Gerald Brockhurst utilizing the stipple technique will comprise our February exhibition. The stipple technique involves the distribution of dots of various sizes and densities across the image surface. During the late eighteenth century, printmakers including Bartolozzi introduced color to stipple engraving, which allowed for increasingly realistic portrayals,

evidenced in Bartolozzi's depictions after Holbein of Henry VIII's court. In the 1920s, English artist Gerald Brockhurst reintroduced the stipple technique in his stylized etchings of women inspired by the work of the renaissance masters.

In March, TFFA will exhibit one of a kind French fabric designs from the Atelier of Arthur Litt and the Lizzie Derriey Studio. French fabric and tapestry designer, Arthur Litt opened his atelier in Paris in the late 1920s and quickly became known for his

abstract aesthetic. Likewise, the Lizzie Derriey Design Studio opened in 1928 in Paris, creating bold textile designs for well-known fashion designers including Jean Patou, Givenchy, and Yves Saint Laurent.

We look forward to sharing our inventory with you through these upcoming online exhibitions. Please also take a moment to follow us on Facebook and sign up for our newsletters via the homepage of our website in order to receive up to date information on our exhibitions, new acquisitions, events, and promotions. ■

MOCA AND “THE DOME OF HEAVEN”

by Henry Adams

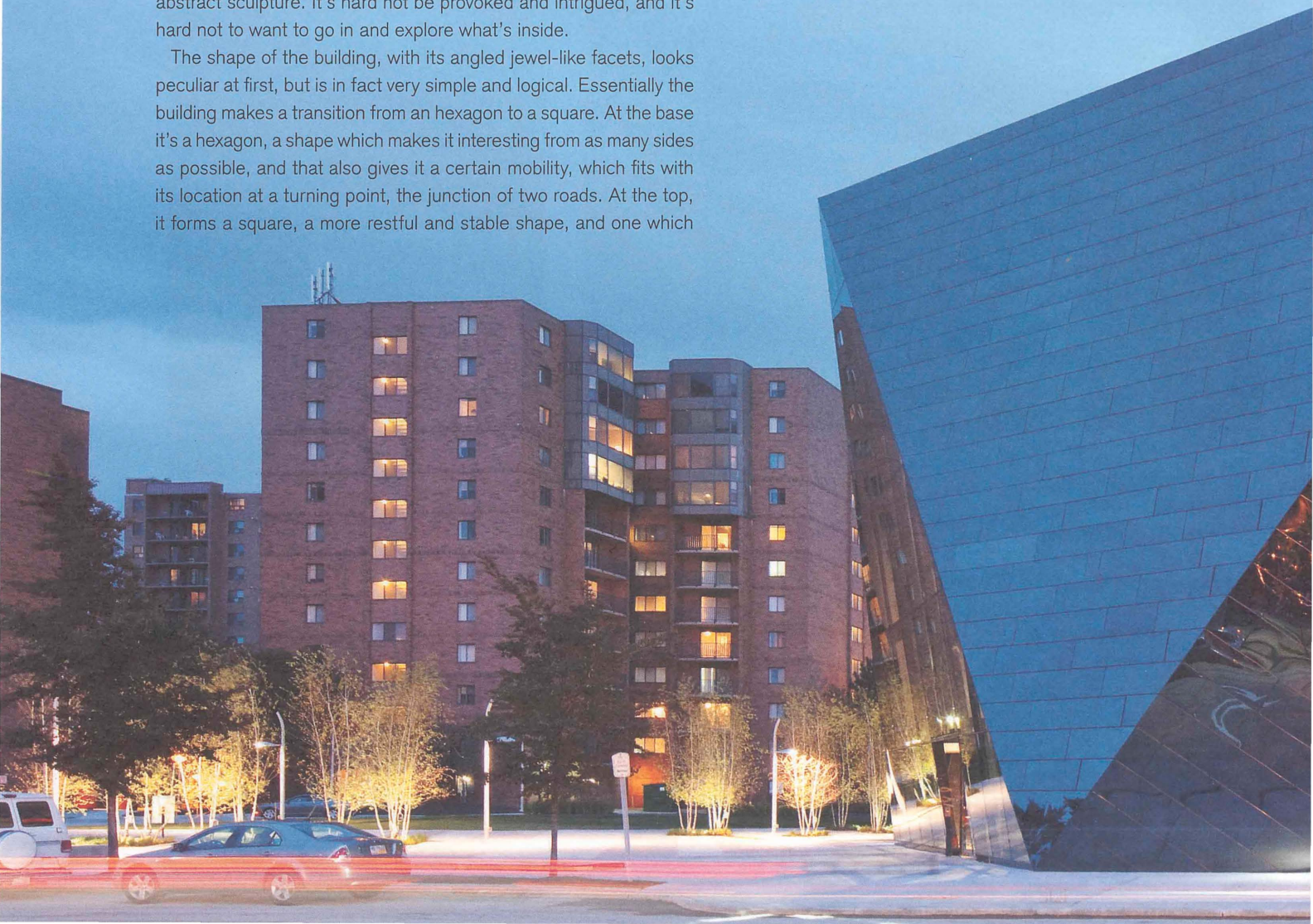
A museum of contemporary art should catch one's eye. Appropriately, then, one's first reaction on seeing Farshid Moussavi's new museum of contemporary art for Cleveland is: “What's that?”

With its unusual angles sheathed in dark, mirror-like stainless steel, one might well suppose that it's not a building at all, but a piece of abstract sculpture. It's hard not to be provoked and intrigued, and it's hard not to want to go in and explore what's inside.

The shape of the building, with its angled jewel-like facets, looks peculiar at first, but is in fact very simple and logical. Essentially the building makes a transition from an hexagon to a square. At the base it's a hexagon, a shape which makes it interesting from as many sides as possible, and that also gives it a certain mobility, which fits with its location at a turning point, the junction of two roads. At the top, it forms a square, a more restful and stable shape, and one which

also makes possible a large rectangular room on the top floor—a sort of “great hall” which is ideal for art display. In symbolic terms, the building takes one on a journey from the hustle and bustle of the city to a place of contemplation and escape.

The main entrance, to the east, is visible from Euclid as you drive by and also provides easy access to strollers in the park. It's marked by a huge window of clear glass that opens up the interior. You enter at a slight angle from the northwest side. The first floor holds a greeting area, a gift shop, a small café, and a two-story space for lectures and events; the second holds a small gallery; the third is mostly offices and classrooms; and the fourth floor holds the bulk of the museum's exhibition space, and is the one place where a single, expansive room takes up almost the entire floor. One of the most radical and successful features of the building is that the covering



of this gallery is not the traditional white, but is a rich, deep blue sky color, at once expansive and intense, which makes one feel enclosed not by a conventional ceiling but by the dome of heaven.

Overall, the course of progress for the visitor is ever heavenward, and as one climbs, the choices narrow and the geometric shapes grow simpler. The architectural challenge is to lead you up through the building to the main gallery at the top. This is done with a grand staircase whose unusual angles and periodic vistas—both inside the

building and out—entice you along to explore. Much thought was devoted to the exact shade for the wonderful sky vault, and a small army of consultants was called in to provide advice—including the dean of Cleveland painters, the master of Op Art, Julian Stanczak.

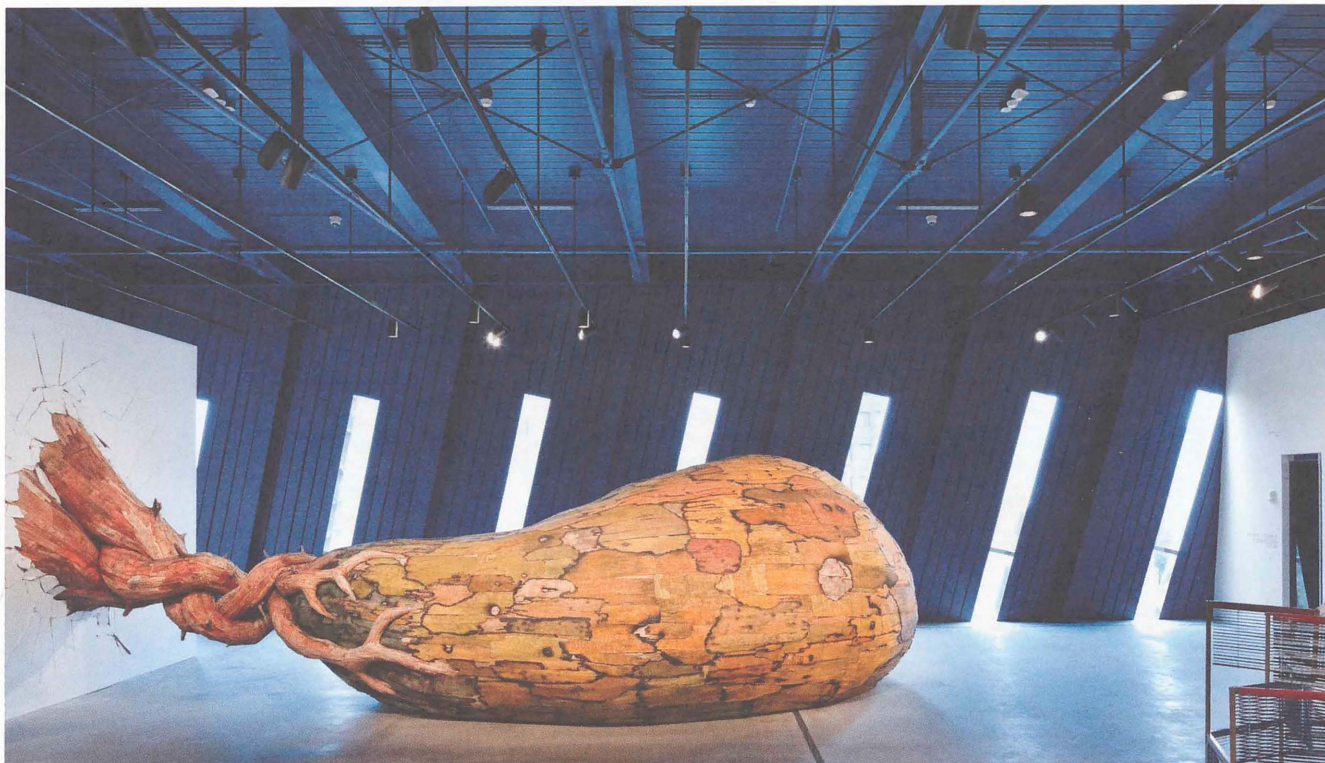
It's worth noting here that the overall effect of good architecture, however grand the concept, depends on the skill with which smallest details are pursued—whether that be a door, a handrail, or an electric socket—so that nothing mars the effect. Paul Westlake, of Westlake Reed Leskosky, who was Moussavi's on-site collaborator, should be congratulated for the taste and sensitivity with which he filled that need.

In its geometric complexity, the building is a tour de force, and could probably not have been designed in an age before computers. What's fascinating is the constant interplay between unusual, unfamiliar shapes and the sense that the whole scheme is organized according to a universal scheme of geometric logic. In fact, in some ways the building is more complex than it first appears. For example, its enclosed fire stair, mandated by law, wraps around the open stairway, rather in the fashion of Leonardo Da Vinci's famous double-helix stairway at the Chateau de Blois. Fitting a stairway neatly into this tight and irregular space was surely a geometric brain-teaser, but most visitors probably don't even realize that it's there.

Where did this mastery of geometry come from? We lived in an age that's increasingly multi-cultural, and my own belief is that this building draws much of its genius from a part of the world whose architectural influence we often overlook. Farshid Moussavi was born in Iran, and while she came to England as a child and was educated

continued on page 38

MOCA Cleveland from Euclid Avenue



Carambóxico, by Henrique Oliveira, in MOCA's fourth floor gallery

there, at some level her architecture surely stems in part from the Islamic culture she emerged from.

Representation of the human figure was banned from Islamic art, and perhaps in part because of that, Islamic art over a vast region—from the Alhambra in Spain to the Taj Mahal in India—displays a stunning mastery of complex geometries and symmetries: particularly a mastery of a geometric discipline known as “tiling,” which explores how to fill the spaces of a floor or wall or other geometric surface with “tiles” that leave no gaps and form striking patterns. In Persia, designers even experimented with Penrose patterns, a design method that fills a space with regular geometric shapes—but in a fashion that never exactly repeats itself.

Moussavi's fascinating book on architecture, *The Function of Form*, is essentially a study of this issue. It explores the idea that complex forms of tessellation can create cellular structures that meet to both structural demands and psychological needs. While the book draws freely from western architecture, from the Gothic to the modern and the contemporary, many of the examples—such as the Yazdi-Bandi dome, the Kar-Bandi dome, the Kaseh-Sazi Dome, and the Muqarnas dome—are Islamic, and display a variety of covering techniques more complicated and ingenious than any found in the west.

In a famous article, published in *The Art Bulletin* in 1945, the art historian Kurt Lehman examined how the concept of “The dome of Heaven” led to the creation of a rich variety of Christian churches with magnificent central domes, embodying this concept. Notably, this idea was also picked up by Islamic architects, starting with the famous Dome of the Rock in Jerusalem (begun in 692), which

established a central theme of Islamic art, that of a dome placed on an octagon—a theme which was pursued for the next thousand years across the Islamic world, and arguably achieved its culminating expression in the Taj Mahal. Interestingly, Christian architecture, such as a Wren church spire, tends to move from a simple geometric shape, such as a square tower, to a more complex one, such as an octagonal spire; whereas Islamic architecture, very often, works in the reverse sequence, starting with the more complex shape, the octagon, and progressing to one that is purer and more geometrically “perfect,” such as a circle (a dome) or a square. In fact, Moussavi's museum for Cleveland might be conceived as a variation on this idea, since she starts with a hexagon rather than an octagon, and then moves upward to the square. The mode of transition from one shape to another is also a novel one, since the geometric shapes are not stacked neatly on top of each other, and thus do not read as distinct, but merge imperceptibly by virtue of their jewel-like facets.

At some mystical level, in Islamic shrines and mosques, this progression of geometric shapes always symbolized a spiritual progression towards a higher realm. Subliminally, I think we can sense this in Moussavi's new MOCA Cleveland building as well. Ultimately its success is due to the fact that it not only fulfills practical requirements, but also lifts us to a higher realm, where we stand above daily life and connect for a moment with the deep mysteries of the universe. It's a realm, I might add, with splendid vistas onto University Circle—vistas which transform ordinary Cleveland into a place of visual magic, as if one were standing above the landscape on a magic carpet. ■

LIFE THROUGH THE AGES



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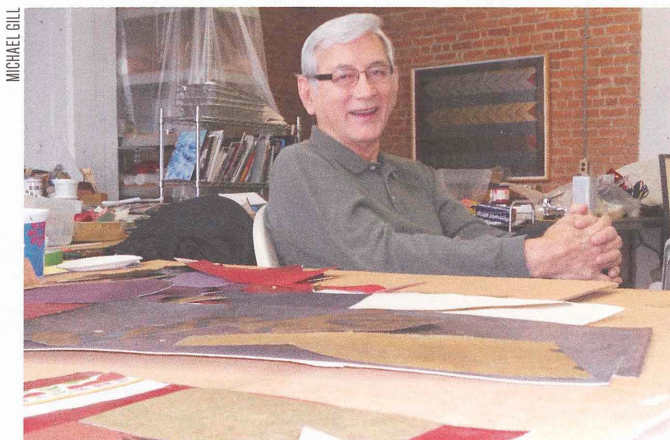
HERDING CATS

by Michael Gill

Four artist-organizers discuss the hows and whys

Artists build careers by their individualism. They function on their own clocks, and get attention with original ideas. That means the people who organize them have a tough job. They not only take time away from their own art, but also to tiptoe around opinions and hover above chaos. And they're almost always volunteers. Nonetheless, Cleveland has plenty of artists working to organize their colleagues at the grass roots level. We interviewed four to ask how they did it, and why.

William Martin Jean



William Martin Jean in his studio.

William Martin Jean remembers a long arc of the Cleveland art scene, back to a time when the Cleveland Museum of Art, Beck Center, the JCC, and others offered big, juried shows and competitions. But there were far fewer galleries then, and therefore fewer opportunities for individual artists to show their work. And then gradually those shows went away.

"With the demise of the big shows, I think we understood that if you want anything done, you've got to do it yourself," he says.

It was 1997, and Jean had recently moved his studio to the Heller Building on Superior with a handful of other artists, including Mindy Tousley, Susan Squires, and Ruth Bercaw. "I said, it's easier to get PR if several of us who have studios are open together." So with support

from the Ohio Arts Council, they launched City Artists At Work.

They learned from experience with the New Organization for the Visual Arts (NOVA), where Jean served on the Board. "NOVA's open studio days were so extensive, from Lorain County all the way to Painsville. Artists would say they had a terrible day because the crowd was so diluted, it seemed no one showed up," Jean says.

So CAAW made two defining choices: one was to focus on a few blocks of the near-East side, where several buildings full of artist studios are clustered close enough to make the neighborhood a destination.

The other choice was to emphasize education, by offering in-studio demonstrations. "The more people know about art, the more engaged they become," he says.

In recent years CAAW has found new outlets, curating bi-monthly exhibits for the gallery across the street at the *Plain Dealer*. Last year it presented its first group show of members' works, at Convivium 33.

In addition to the exhibiting opportunities, Jean finds other rewards of City Artists At Work. "For years, I worked in my basement," he says. "I like the idea of working where other people are working. If we need to work, we have doors we can close."

Gina DeSantis



Gina DeSantis (left) and Kathy Patton at the Lake Erie Screw Factory.

Two days before the Screw Factory Artists annual November Open Studio event, organizer Gina DeSantis is painting glaze on items for the sale, and drinking red wine fittingly labeled "Herding Cats."

The ceramicist opened her Screw Factory studio in 2009, six months after Kristen Cliffel and Phyllis Fanin worked with the City of Lakewood to organize the first artists open studio event there. At the time, just a handful of artists rented space in the building.

DeSantis became the organizer shortly after moving in when, as

she says, she "opened [her] big mouth: 'Hey guys, we should have an open studio.'"

"One reason I started to do this is that as a potter you schlep your work from show to show, and it's a whole lot of work to move all this pottery, and most of the people who come out to art fairs have come just for something to do."

In short, the effort exceeded the reward.

She says the other artists in the building were on board with the open studio idea from the beginning, but no one wanted to take charge. So she wrote a press release, collected ten dollars from the participating artists, and made a post card.

These days it's a much more demanding project, with more artists, visits from the health inspector, contact with the media, press releases, making sure all the names are on the card and spelled right, making signs, and just answering questions. "It takes time. It's free time. I don't get any income from booth fees or anything. I think that's why it's successful. If you do it for profit, that's the wrong reason," she says.

Kathy Patton

If there's any money left after an open studio event, DeSantis passes it on to her fellow organizer and Screw Factory resident, Kathy Patton—who coordinates the annual "Last Minute Market" there (10 a.m. - 6 p.m. Dec. 15 at 13000 Athens Ave., Lakewood). Patton launched the annual December sale in 2009 when her friends on the Etsy team Cleveland Handmade wanted to get together and have a party. They also ended up bringing work to buy and sell.

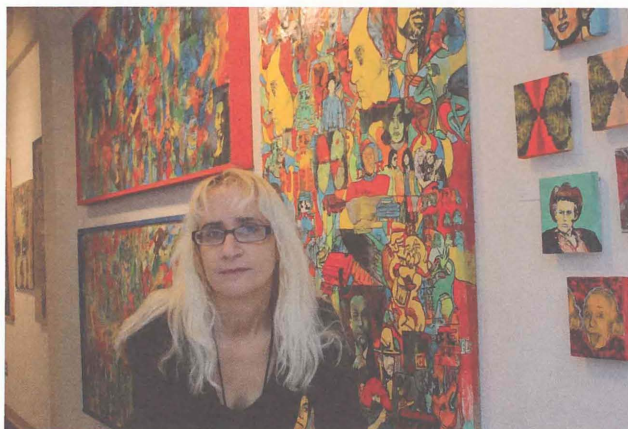
"The sale was an afterthought," Patton says. But the idea took hold, and this year—with 100 artists and 4,000 shoppers expected—it has become a big deal.

Patton has the same kinds of tasks as DeSantis, but with the added complication that most of her participating artists are not tenants in the building—including some who come from other cities and states. She has to carry an insurance policy, for example. She spends about 80 percent of her time answering e-mail, and jokes that she and DeSantis are going to compile a book of interesting e-mails from artists with questions about the shows.

"Once I got an e-mail asking 'Who's going to replace you?' Not that she has any plans to retire.

Mona Gazala

Cleveland West Art League founder Mona Gazala fell out of touch with the art scene when single motherhood demanded all her time and energy. When she was able to make and show art again, she



Mona Gazala at Cleveland West Art League's gallery in 78th Street Studios.

COURTESY OF MONA GAZALA

found it a challenge to get back into the scene. So, inspired by the openness she saw during visits to Columbus, she decided to start something new.

"... It just seemed as if Columbus's community had more of a sense of inclusiveness: open calls for art, people advertising artist opportunities on social media, organizations whose goals were to help artist members interact and develop as exhibiting artists."

As she saw it, Cleveland's scene was more insular, with opportunities and invitations being passed on to friends, or well-known artists. So, with that motivation and 5 years of nonprofit experience at SPACES in her background, she launched Cleveland West Art League in the Summer of 2010.

At first, it was a sidewalk mural painting project for the Ingenuity festival. A few months later she mustered a volunteer board, developed a mission statement, applied for non-profit incorporation, and joined the waiting list at 78th Street Studios. She says the key was to start small and sustainable.

CWAL is a membership organization, open to anyone, with dues helping to pay the rent. It's an all-volunteer effort for now, but she hopes it can eventually hire a paid director and expand its space to offer classes.

Gazala admits that CWAL takes time away from her own work, but says being able to work with a lot of people, and creating her own launching pad has made the effort worthwhile. "Single motherhood was all-encompassing for a long period of time, and I really lost all connection to what was happening in the art scene for a while. Having a group to join and in which to participate was the springboard and encouragement that I needed. I give a lot of credit to the German Village Art League (in Columbus) for being my first re-contact with the art world in 2009. I guess Cleveland West Art League is my way of paying it forward." ■

PLUGGED IN

by Douglas Max Utter

Fred and Laura Bidwell Invent a New Cleveland Museum

COURTESY OF THE BIDWELL FOUNDATION



Fred and Laura Bidwell

"Nobody's ever—kind of—done this before..." Fred Bidwell glances distractedly through his office windows. Outside, the square brick façade of the Bidwell Foundation's new Transformer Station renovation and expansion can be seen directly across West 29th Street – the "this" that he's talking about.

I think he means the qualifying phrase "kind of" as a disclaimer. But in fact nobody *has* done it before, or at least it's safe to say there's never been anything else in Cleveland that very much resembled it. Maybe Bidwell's reticence is a telltale sign of his Boston upbringing, surfacing at the far end of a very successful career in advertising in the Akron area.

But bragging would be fine. After all, very few people take it into their heads to start a museum. And in this case it will be a museum of world class contemporary art, with an emphasis on cutting edge photography – and admission will be free. It's an impressive gift to the people and to the public life of northern Ohio, one that echoes the largess of the city's past, when the area's great art institutions were founded and funded through the remarkable generosity of locally-based entrepreneurs like Leonard C. Hanna.

"Why did we do this?" Bidwell is still sitting at his desk, gazing out at the bunker-like building surrounded by construction debris. It looks less than welcoming just now, in the cold morning light of a late October day. "Everyone's been very flattering and attributed all kinds of high-minded motives to us. But really it's pretty selfish. We wanted to have a place to show our collection. It was getting to the point where things were just going directly into storage. And also, we want to do things that will be fulfilling for us. There's a difference between art in the home and art in a museum."

Exposing the work to new audiences can be like discovering it all over again. "You see life in a totally different way through someone else's eyes." He's thinking here of his collecting partner Laura, whose upstairs office is presently under construction at the new museum. They've been married for more than two decades, having met in the early 1990s at the advertising agency where both worked. "It was an office romance," Fred remarks with wry warmth.

Apparently their tastes and passions for art also dovetail pretty well. "Laura was a painting major at Kent State University. I was an art history major at Oberlin, and I spent years trying to make it as



Matthew Brandt, *Big Bear*, 2012, Photograph

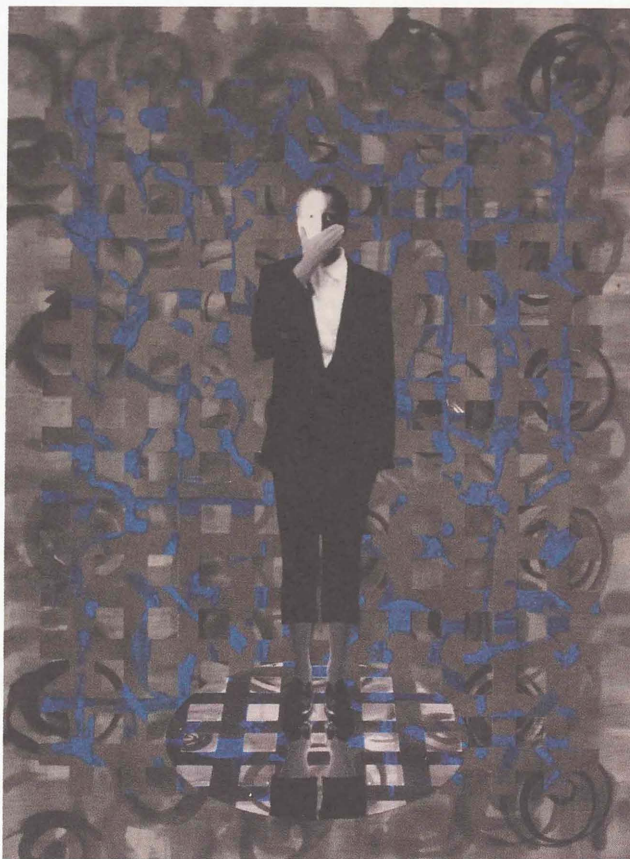
a fine art photographer." They both loved photography and enjoyed collecting for all the reasons that collectors do: acquiring beautiful, interesting things, of course, but also participating in the energies generated by a vital international art scene. "It made sense to focus on something. And at the time photography was very reasonably priced."

So, the simple storyline is that many, many photographic acquisitions later, the unassuming couple buys a solid old building with walls of medieval thickness (the 1924 structure was built to house the transformer that powered the nearby Detroit Avenue trolleys, adhering to specs that could withstand a catastrophic explosion), and turns it into a museum to highlight and share their acquisitions.

But those who keep track of the northern Ohio art scene have seen this unassuming "power" duo do a lot more than just buy art, however important that is. Both the Akron Art Museum and the Cleveland Museum of Art have benefited from Bidwell funding and projects. A couple of years ago New York photographer Andrew Moore's epic studies of failed industries' ruined towers and throne rooms in the Detroit area (some insensitive types have called work in this genre "ruin porn," but actual porn was never so beautiful or mysterious) were financed by the Bidwells and shown in the Akron Museum's moving "Detroit Disassembled" show.

Nor are the photographs that they acquire necessarily recognizable as such. Some, like Ohio artist Don Harvey's recent "Mime," are hybrids resulting from a lifetime's worth of cross-fertilization between painting and photography that transcend either medium. Or there's Los Angeles photographer Matthew Brandt's mural-sized color landscape shot of a mountain lake. The point is not the photo itself, so much as the damage and changes that occurred after it was soaked in the lake that it depicted, plus the beauty of those accidental stains and marks and the overarching contradictions of identity that they suggest. An almost philosophical excitement underlies the Bidwell's collecting impulse, reflecting the core impulses of contemporary art itself. "We like to buy things that are brand new," he remarks, pretending for a minute to be crass. "What I would call 'art futures.'" But it's far from crass to vote for the future.

Architect John C. Williams located the building and designed an addition, after the Cleveland Museum of Art's new Director



Don Harvey, *Mime*, 2012; oil and collage on paper, 2012

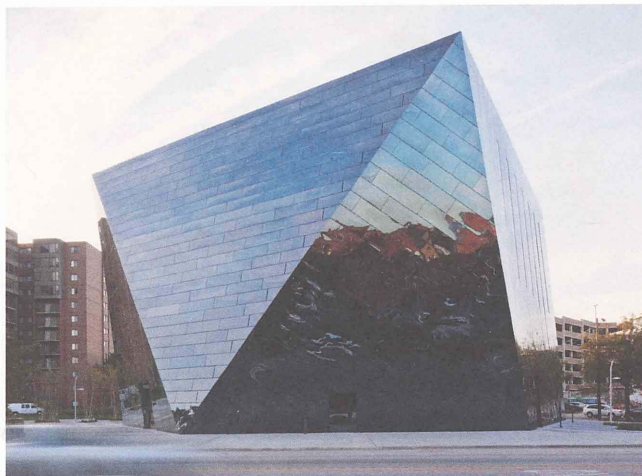
David Franklin learned of the project and offered to partner with the Bidwells. Identical in height and square footage to the original structure, the new gray stone annex is plugged into the back of the old Transformer Station, deliberately echoing the granite façade of CMA's 1971 Marcel Breuer addition. Over the next 15-20 years CMA will split programming initiatives with the Bidwell Foundation, eventually inheriting both the building and much of the Bidwells' collection in a package estimated to be worth around \$7.5 million.

"We may keep going for the full twenty years, or until it stops being fun. At that point they can sell it or do whatever they want with it," chuckles Bidwell. Among the benefits for both CMA and the city is the fact that the museum will have a functioning branch on the west side of town for the first time. The growing west side gallery scene—including the Lakewood-based Cleveland Artists Foundation exhibition space at the Beck Center and the burgeoning Gordon Square Arts District, with its rapidly growing audiences—will gain a new, world-class facility.

A very large, industrial strength hook hangs from a mighty chain inside Transformer Station. It's too iconic—and maybe too heavy—to get rid of. And anyway it reminds visitors of the area's history as it adds a slightly scary moment of visual intrigue to the building's interior. Visitors who see it after the museum opens in February will immediately recognize that this is one museum that doesn't really need any more of a hook. ■

EVENTS

SATURDAY, JANUARY 5



Free admission to MOCA exhibitions

It's not like MOCA Cleveland is an expensive habit. Regular admission is just \$8, and there are discounts for students and seniors. And if you plan to be a regular, membership makes it an even better deal. And of course there's plenty to see: The new building's opening exhibit *Inside Out and from the Ground Up*—with photographs by Barry Underwood, major installations by Katharina Grosse and Henrique Oliveira, and works by more than a dozen other artists—is still on view, and new exhibits are coming: Corin Hewit's *The Hedge*, a mix of sculpture, photography, and performance, opens January 18. Janet Cardiff and George Bures Miller's multisensory piece *The Paradise Institute*, on loan from the National Gallery of Canada, opens March 16. But getting to the point: If you go on the first Saturday of the month—January 5, February 2, or March 2, for example—you get in free.

Hours:

Tuesday–Sunday | 11am–5pm

Thursdays | 11am–10pm

MOCA is at 11400 Euclid Avenue, Cleveland

Call 216.421.8671 or go to mocacleveland.org

FRIDAY, JANUARY 18



Third Friday at 78th Street

Round about January the thought of being able to visit a dozen galleries without braving the weather between stops sounds pretty good. And of course the reliable place to do that is 78th Street Studios, during monthly Third Friday openings. For the January 18 edition, Kokoon Gallery opens *Live Through the Ages*—a kind of anthology that takes viewers through a century of art depicting the natural world, from John James Audubon and William E. Scheele to contemporaries like Larry Isard, Mary Wawrytko and Ralph Woehrman. Kenneth Paul Lesko Galleries opens a show of works by Adrienne French, whose photographs of give the decaying urban landscape a close-up look that delights in color and texture. Survival Kit Gallery offers your last chance to see Sarah Isenhardt, Jessica Pinsky, and Beth Whalley's exploration of change, creation, and re-creation in *Alterations*. And of course Forum ArtSpace, Tregoning and Company, Cleveland West Art League, and the many other studios will give you even more to look at.

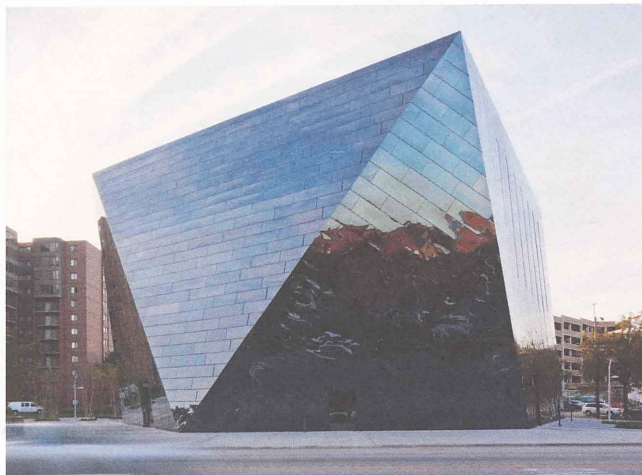
Subsequent Third Fridays:

February 15, and March 15 | 5–9pm

78th Street Studios is at 1300 West 78th Street, Cleveland
Go to 78thstreetstudios.com

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February 15, and March 15 | 5–9pm

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Go to 78thstreetstudios.com

MEMBERS OF THE COLLECTIVE ARTS NETWORK

Galleries and Organizations

1point618 Gallery

6421 Detroit Avenue
Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

The ArtCraft Building

2570 Superior Avenue
Cleveland, Ohio 44114
artcraftstudio.wordpress.com
216.407.3685

Art Forum Framing Studio

17798 Detroit Avenue
Lakewood, Ohio 44107
artforumframing.com
216.221.6500

Art House

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Art Therapy Studio

12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

Artists Archives of the Western Reserve

1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

ArtSpace-Cleveland

1400 East 30th Street
Cleveland, Ohio 44114
artspacecleveland.org
216.421.4355

Bay Arts

28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Beck Center for the Arts

17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

Bonfoey

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Brandt Gallery

1028 Kenilworth
Cleveland, Ohio 44113
brandtgallery.org
216.621.1610

City Artists At Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

Cleveland Artists Foundation

17801 Detroit Avenue
Lakewood, Ohio 44107
clevelandartists.org
216.227.9507

Cleveland Arts Prize

PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Institute of Art

11141 East Boulevard
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art

11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room

2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

The Cleveland State University Art Gallery

1307 Euclid Avenue
Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

Convivium33 Gallery

1433 East 33rd Street
Cleveland, Ohio 44114
josaphatartshall.com
216.881.7828

Heights Arts Gallery

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

Hilary Gent

1300 D, West 78th Street
Cleveland, Ohio 44102
216.650.4201

Kenneth Paul Lesko Gallery

1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kokoon Arts Gallery

1305 West 80th Street
Cleveland, Ohio 44102
wgsproductions.com
216.832.8212

LAND Studio

1939 West 25th Street, Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loren Naji Studio Gallery

2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

M. Gentile Studios

1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

MOCA Cleveland

11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

Morgan Art of Papermaking Conservatory & Educational Foundation

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Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Northeast Ohio Art Dealers Association

audreyefrench@gmail.com
noada-thenortheastohioartdeale
rsassociation.com/

Orange Art Center

31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
216.831.5130

The Print Club Of Cleveland

11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

Proximity

1667 East 40th Street
Cleveland, Ohio 44103
proximitycleveland.com
216.262.8903

Red Dot Project

1900 Superior Avenue
Suite 117
Cleveland, Ohio 44114
reddotproject.org
216.664.9600

Rotten Meat Gallery

1814 East 40th Suite 4B
Cleveland, Ohio 44103
facebook.com/
RottenMeatGalleryCLE
216.469.4896

Screw Factory Artists

13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 [studio rentals]

The Sculpture Center

1834 East 123 Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Survival Kit

1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

TerraVista Studios

1400 East 30th, Street #401
Cleveland, Ohio 44114
terravistastudios.com
216.523.1387

Thomas French Fine Art

thomasfrenchneart.com/
330.867.1679

Transformer Station

1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tregoning and Co.

1305 West 78th Street
Cleveland, Ohio 44102
tregoningandco.com
216.281.8626

Waterloo Arts

15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

Westlake-Westshore Arts Council

PO Box 45189
Westlake, Ohio 44145
w-wac.org

William Busta Gallery

2731 Prospect Avenue
Cleveland, Ohio 44115
williambustagallery.com
216.298.9071

Zygote Press

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

Individual Artists

Herb Ascherman

ascherman.com

David Bergholz

davidbergholz.com

Design Culture Cleveland

designculturecleveland.com

JoAnn Dickey Design

JoAnn Dickey
joanndickey.com

Michael Gill

gyroscopethattakesyouplaces.
wordpress.com

Jason Lehrer

jdlehrer @ yahoo.com

Liz Maugans

lizmaugans.com

Jason K. Milburn

jasonkmilburn.com

Erin O'Brien

erin-obrien.blogspot.com

Judy Takács

judytakacspaintspeople.com

Dan Tranberg

dantranbergstudio.com

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douglasutter.com

John Zayac

theznotes.com

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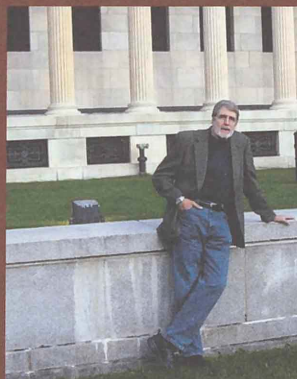
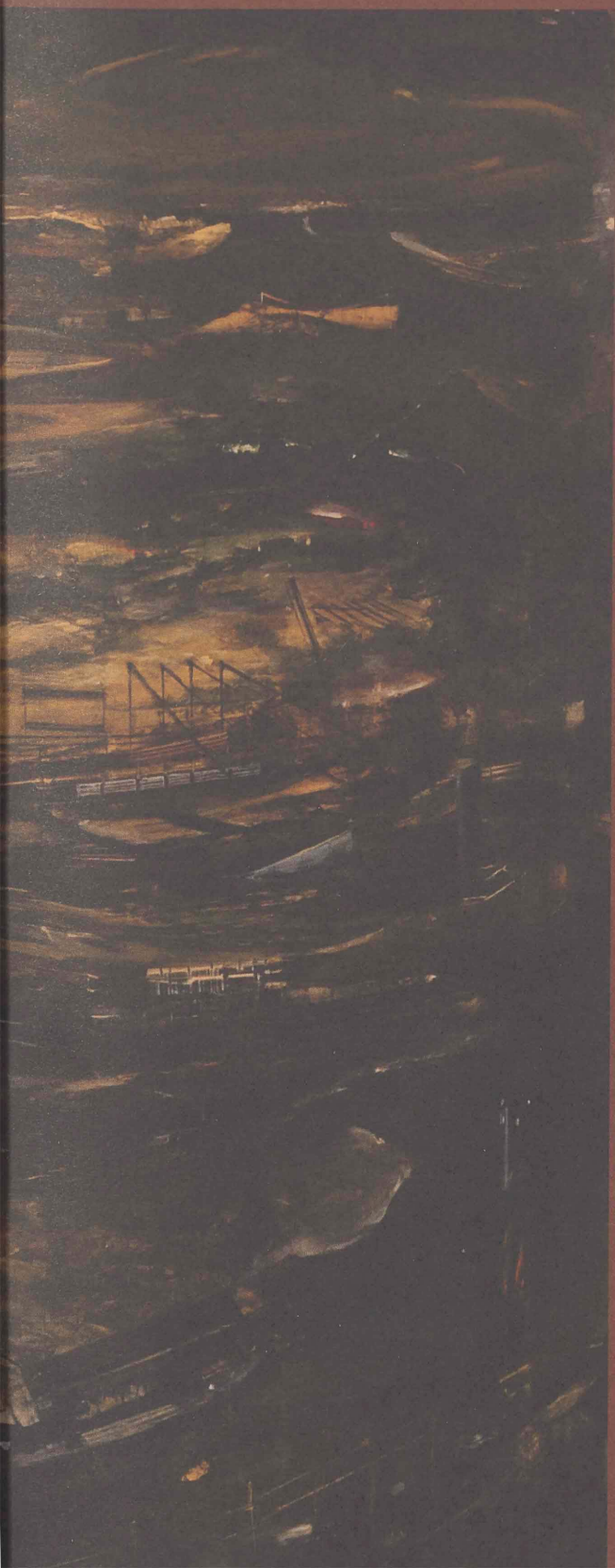
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THE CLEVELAND
MUSEUM OF ART

by Erin O'Brien



Randall Tiedman's body of work spanned nearly five decades. It began with a comic book cover when Tiedman was 15 and included forays into portraiture, abstract and experimental depictions, and romantic Hudson River School inspired landscapes.

Tiedman's most recent work featured industrial landscapes with factories bordering cascading waterfalls, unseen

lighting sources spilling over sporting arenas and tumultuous lake water sloshing over entire city blocks. The dramatic industrial images evoke his hometown of Cleveland in the primal sense while never depicting it in the literal sense. However, to describe Tiedman's last works as dystopian, apocalyptic, or even gloomy would be far removed from the artist's intent, which he disclosed somewhat reluctantly less than two weeks before his death.

"I don't mention this too much because it sounds crazy and people don't make sense out of it," said Tiedman during an Oct. 23 interview. His admirers, however, will no doubt inflate with epiphany before they melt in wonder on learning that Tiedman's last works depicted classical music, which he savored throughout his life.

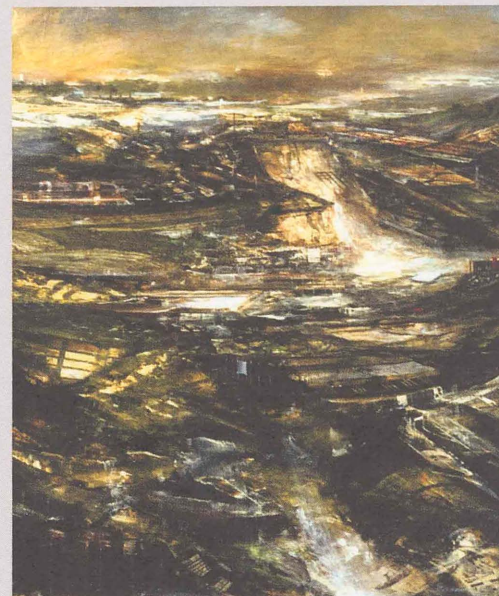
"I look upon industrial landscapes as essentially symphonic. They look very grand to me. I don't see them as blighted at all," said Tiedman, adding that his work was a visual representation of "slow horns scattering" and violins playing.

"I never think of my work in terms of social concerns or things about the environment or making a statement about the city," said Tiedman. "It just never occurs to me." He described the "compositional patterns" of the industry along the Cuyahoga, or downtown's jagged skyline or our spacious arenas as falling into perfect sync with the lush movements of Nielson's symphonies or Jean Sibelius's tone poems.

An avid film buff, Tiedman also readily owned up to his respect for Disney's art, which he tethered to his lifelong fascination with Cleveland by referring to it as a "magical kingdom." In effect, Tiedman's last efforts were a two-dimensional, Northeast Ohio version of *Fantasia*, courtesy of his own imagination, a landscape brimming with larger-than-life Rust Belt props and the likes of Havergal Brian, Arnold Bax and Ralph Vaughn Williams.

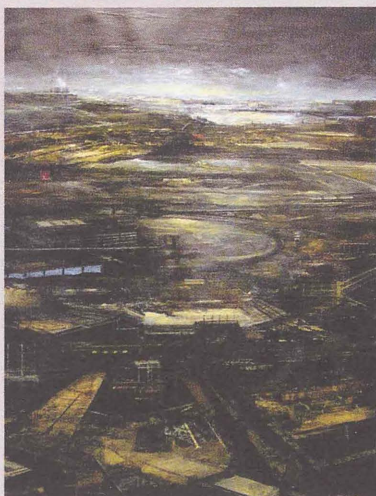
Tiedman had no formal art training and lived most of his life in his childhood home in Collinwood. His father was prone to violence and counted the infamous mobster Danny Greene among his drinking buddies. Tiedman worked for Reliance Electric for one year before being drafted in 1969 and serving in Vietnam for 11 months during which time his mother died. After a one-week stint at Kay's Book Store upon his stateside return, Tiedman took a job at the Ohio Library for the Blind and Physically Handicapped on Lake Shore Boulevard, where he worked for more than three decades. In addition to his artistic endeavors, Tiedman trained and fought as a boxer during the 1970s. His father passed away in 1988.

Randall Tiedman died peacefully in his sleep on November 4, 2012. He was 63. He leaves behind brother Richard and sister Cheryl Tackett as well as his wife of four years, Susan Wiltshire Tiedman. ■



1949 - 2012

RANDALL TIEDMAN



Variable Gallery Hours
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KOKOON ARTS GALLERY

Exhibition runs
through 2013

FRIDAY, JANUARY 18

Sculpture Center W2S series

You might say Jimmy Kuehnle's work is about space. Or maybe about invading it. His inflatable sculptures—often body suits worn in performances that mingle with crowds—are enigmatic, funny, brightly colored, and weirdly sensual. Let the kids keep their bouncy houses. Adults get to have Jimmy Kuehnle at the party, bobbing and tottering along with his unwieldy, bulbous protruberances. Kuehnle is one of three artists bringing new work to the Sculpture Center for the 2013 W2S series. He'll be joined by Justin Braun, who mixes sculpture with photography and drawing in his installations, and photographer/filmmaker Jason Nein. The series opens with a free reception and artist talks from 5:30 to 8 p.m. Friday, January 18.

The Sculpture Center is at 1834 East 123rd Street, Cleveland
Call 216.229.6527 or go to sculpturecenter.org

FRIDAY, FEBRUARY 1

Transformer Station

For the West side, it's hard to imagine a bigger deal than the arrival of a branch facility for the Cleveland Museum of Art to exhibit contemporary art. But that's exactly what Transformer Station is—a long-quiet, iconic building in the heart of Ohio City, transformed into a venue for photography and other contemporary work by the Bidwell Foundation, which has partnered with the Museum to create the new venue. Read what Douglas Max Utter has to say about it in this issue of *CAN Journal*. Be there when it opens February 1, 2013.

Transformer Station is at 1460 West 29th Street, Cleveland
Go to transformerstation.org for more information

SATURDAY, FEBRUARY 16

Les Delices at Tregoning and Co.

While lots of chamber orchestras make their homes in churches, oboist Debra Nagy has brought her ensemble Les Delices to art galleries, including William Busta Gallery and Tregoning and Company. Les Delices focuses on music of the French Baroque, and their program, *Portrait of Love*, brings lutenist Nigel North and soprano Carrie Henneman Shaw together, supported by the orchestra, to perform love songs. It's at 8 p.m. Saturday, February 16.

Tregoning and Co. is at 1300 West 78th Street, Cleveland
Go to lesdelices.debranagy.com

FRIDAY, MARCH 1

Visions of the Future, Dreams of the Past, and Delusions of the Present

Loren Naji thrust himself into public consciousness during Ingenuity, 2010, when his polished, eight foot sphere of laminated plywood and two acolyte bumps, *They Have Landed*, appeared at the festival—and subsequently lingered, unauthorized, on the sidewalk at the downtown landing of the Detroit Superior Bridge. After a couple of months, working with Councilman Joe Cimperman and others, Naji got the work installed in a little Lorain Avenue plaza near the West 25th Street Rapid Transit station. More recently, Naji's gallery on 25th Street has become one of the busier and more adventurous spaces in town. There's sure to be visual mayhem March 1 when he, Cindy Penter, and Paul Cusato open a video installation curated with works from about 25 filmmakers responding to the title and theme, *Visions of the Future, Dreams of the Past and Delusions of the Present*.

Openings are from 5:30pm–12am the first Friday of every month

Loren Naji Studio Gallery is at 2138 West 25th Street in Ohio City
Call 216.621.6644 or go to lorennaji.com

51

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